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MONSTERS
#261
MAY/JUN 2012

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Simon Oakes:
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NUMBER 261

MAY/JUNE 2012

-
- 8** **SAMUEL WILLIAM HINZMAN** In Memoriam of a f(r)iend.
-
- 10** **JOSEPHINE M. STREINER** Remembering one of NOTLD's unsung heroes.
-
- 12** **THE OUTER LIMITS**
-
- 14** **THE MONSTERS OF THE OUTER LIMITS** Sci-Fi, Monsters, and "Bears". . . oh, my!
- 17** **THE OUTER LIMITS, SEASON 2: BEYOND THE BEARS** Here there be monsters . . . sort of.
- 18** **THE AWE AND THE MYSTERY** Welcome to the Outer Limits. . . of a fan's bank account.
-
- 21** **DARIO ARGENTO: CINEMA IN THE SHADE OF RED AND GIALLO** Wind through the career of one of horror's most unique visionaries.
-
- 27** **THE SEXY SIDE OF SILENT HORROR CINEMA** The hidden secret inside Caligari's cabinet? Sex Appeal.
-
- 31** **DARK SHADOWS**
-
- 32** **WELCOME TO COLLINWOOD: DARK SHADOWS 101** School's in session. What you need to know to get caught up with this groundbreaking series.
- 34** **JONATHAN FRID: STILL A-FRID OF A VAMPIRE** The man who lived Barnabas Collins discusses creating a legend.
- 39** **LARA PARKER: PORTRAIT OF A WITCH** Send me an Angel(ique). From witch to writer, Lara Parker carries on the DS legacy with her series of DS-inspired novels.
- 44** **DAVID SELBY: THE GHOST OF SHADOWS PAST** A ghost. A werewolf. An amnesiac. A time traveler. David Selby reflects on his unique path through Collinwood.
- 50** **KATHRYN LEIGH SCOTT: STORYTELLER WITH A SCREAM** The woman who, for centuries, captured the heart of one of horror's most iconic vampires.
- 54** **THE DONNA AND MARIE SHOW** It wasn't just the boys who got to wear the fangs.
- 56** **LADIES OF THE SHADOWS:** Alexandra Moltke, Sharon Smyth, and Kathleen Cody talk about their life in the shadows, and we stop to reflect on Joan Bennett.
- 62** **TIM BURTON:** The director pays tribute to DARK SHADOWS by re-imagining the series for the 21st century.
-
- 70** **HOW DRACULA LOST HIS BITE** From striking terror to sparkling, vampires just aren't what they used to be.
-
- 72** **BETTER THE HAMMER:** Simon Cakes breathes life into HAMMER, unleashing the studio on a new generation of filmgoers.
-

4 Opening Wounds • 6 Fang Mail • 79 Mystery Photo • 80 Famous Monsters What If?



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OPENING WOUNDS

I had the distinct pleasure of meeting Bill Hinzman when we took our FM show on the road to Indianapolis in 2010 for our convention. Up until that point he had merely been an image that menaced my thoughts, the quintessential poster boy for one of horror's most classic films: NIGHT OF THE LIVING DEAD. As it turned out, Bill was the antithesis of his Graveyard Zombie that menaced Barbra decades prior. He was easy to smile and quick with a kind word. As I chatted with him it became apparent that he was a man still somewhat perplexed, amused even, by his celebrity status. He was incredibly generous with his time, relaying the story about how his character was really just an afterthought on Romero's part, for all that were willing to listen (and there were many, as he had one of the longest lines at the convention). I, like so many others, was saddened to hear of his passing, on the same day as fellow NOTLD alum Gloria Streiner. Despite the sadness, I am very pleased that Jim Cirronella, friend to both of our dearly departed and creator of the fantastic documentary AUTOPSY OF THE DEAD, opens this issue with his heartfelt memories of each, sharing with FM what turned out to be Mr. Hinzman's last major interview.

While each issue of FM is the result of the hard work of so many talented and dedicated people, I have to give special recognition this issue to one of our contributors, Michael Culhane. Possibly the world's biggest "Creepytopper" [that's a superfan of DARK SHADOWS, for those of you not in the know], Michael worked tirelessly with FM to bring you one of the most comprehensive looks back at the classic television series. From gathering new and exclusive interviews with Jonathan Frid, David Selby, Lara Parker, and Kathryn Leigh Scott to finding some of the rarest DS stills and collectibles for inclusion in this issue, Michael worked around the clock for FM out of his love to see something that meant so much to him honored properly. From speaking with the original Barnabes to chatting with new DS director Tim Burton, we left no gravestone unturned!

You'll notice in this issue that the topics are a bit more expansive. We've worked hard to right the ship and bring more classic content back into the fold, but it was somewhat restricted to reflect what was on our covers. In this issue you'll find a much greater variety, from looks at contemporary authors like Dario Argento to revisiting legends like Conrad Veidt, classic TV like DARK SHADOWS and THE OUTER LIMITS, and even a nice sit down with Simon Dukes, the man who resurrected Hammer. As always, a fond "Thank You" to all the fans who have supported us through our journey and continue to share their love, their passion, and their critiques of FM. It's because of you that we do this.

Ed Blair
Executive Editor

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To my fellow ghouls,
I am so thrilled that FAMOUS MONSTERS is back with a vengeance. I can remember seeing it on newsstands as a kid and absolutely flipping out as I checked out the kool monsters and creatures. Issue #260 is really knocking me out, E.R. Burroughs, Poe, Chris Lee; I'm drooling! What a great mag! Please keep it up. Looking really forward to next issue, Dark Shadows and The Outer Limits! What more can a horror fan want?
Lifelong horror fan,
Joseph Mongiolo.
God Bless.

Thank you for the kind words. As long as you keep reading, we'll keep doing the best we can to mix up what's new with what's tried and true and bring it to you!

Can you please run an issue on OMEGA MAN? My all time favorite, I would love inside scoops
Thanks,
An old fan...since 1975
Dan Barlow

There's always room for some OMEGA MAN. Maybe as work starts on a new I AM LEGEND prequel, it'll give us an excuse to dig into the Ack-ives and do some work with this Charlton Heston classic.

Hello Famous Monsters! I'm Will Reid Hohenstein, also known as "one of your biggest fans." I live in Minnesota and I'm eleven years old. My dream is to become an actor. I've wanted to be an actor since I was three years old, and I know I can act. I'll still take a class sometime because I know it would help me with my dream, but, all I do is stay at home, reading your magazines. Which isn't too bad because your magazines are awesome. But if I'm going to be an actor I want to do something about it. And I don't. I'd like a little advice from you guys. Thanks,
Will.

You want it bad enough, you've got to push yourself to practice. Watch movies or shows you enjoy and study the actors. Study how they move and what they do with their faces, study what they do with their hands (no one was better than the great Bela Lugosi at making his hands almost another character). While it's great you read FM, our magazine exists to encourage you to create and use your imagination, to get up and do those things that most people

only dream about. Set a schedule where you dedicate some time every day to studying, practicing, or reading about acting. And classes will help. Best of luck. If you want it... go and get it. In the end, the only person that will stop you from being successful—is you!

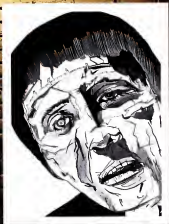
Hello Famous Monsters of Filmland!! What a pleasure it is to write to you. I am old enough to remember you arriving on the newsstand in the fifties in Dayton, OH, one block from the movie theatre and one block from my house. It was a grand time for me and movies and nothing beat a monster movie and a magazine that explored that world. After collecting them for a few months my dad freaked out, it was like a conspiracy against your mag. Fortunately, we were still allowed to see the movies and even watch "Shock Theatre". We did no see each other for 40 years until we reunited at a horror film festival where we became kids again and went on to more festivals all documented in "Farm of Frankenstein". I have been an artist all my life and I recently started doing 3D classic horror film portraits because I could. These portraits are all constructed out of paper and painted with oil and metallic. You have always been the friend that was true so I want to share with you how I feel and what I have done. I have always said I am the most important part of the film industry, a fan. Keep up the great work.
Thanks,
Rick

It's always great to hear from someone who remembers the beginnings of FM. We took a look at FARM OF FRANKENSTEIN. It's a great documentary that details a group of friends traveling around to horror cons in the Midwest, reliving their youth and just enjoying time with one another. While it's great to see some of the horror legends (some who are sadly no longer with us), it's even better to watch the bond between friends and how monsters and monster cons truly do bring people together. Thanks for sharing your story, Rick.

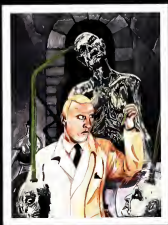
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*"SCARY" GARY
WOOLARD*



RAY KUKURKA

SAMUEL WILLIAM HINZMAN

(1936 - 2012)

THE UNDYING LEGACY OF NOTLD'S ZOMBIE #1

BY JIM CIRONELLA



On February 5th of this year, Samuel William ("Bill") Hinzman passed away. Though his name may not be as recognizable as Karloff or Chaney to fright film fans, his face undoubtedly is. Bill Hinzman portrayed the cemetery ghoul in George Romero's *NIGHT OF THE LIVING DEAD*, the first and arguably most memorable of cinematic flesh eaters to stagger across the silver screen and into our collective

nightmares. Though the role itself was minor and his involvement in the production was predominantly behind the camera, this gentle unassuming man would ultimately change the face of horror films with his expressionless sneer and stiff, foreboding gait.

Unlike the career actors who've become famous for their roles as movie monsters, Bill's primary vocation was as a professional filmmaker and still photographer. His lengthy list of credits include the feature films *THERE'S ALWAYS VANILLA* (1971), *THE CRAZIES* (1973), *THE MAJORETTES* (1987), *FLESH EATER* (1988), and *SANTA CLAWS* (1996), as well as a number of TV sports documentaries, children's films, and industrial films. It was his experience and skill in commercial photography that initially brought him to George Romero's fledgling Pittsburgh based film company, The Latent Image, in the early 1960s. "Shortly after we opened our doors, we were introduced to Bill Hinzman," remembers Romero's partner, Russell Streiner. "One of the services our company provided was still photography, and Bill had come to us to cover an assignment. We were struggling



From an afterthought to one of horror's most indelible images, Bill Hinzman in the zombie classic *NIGHT OF THE LIVING DEAD*.

at the time, so it was an important job for us, and Bill was just the right person to put in charge of the project." The success of their commercial and industrial work enabled Romero and Streiner to employ a greater number of associates, and eventually purchase the equipment needed to realize their first feature-length film.

As the then-untitled "Monster Flick" shambled into production, it was first as an investor and then as a valued crew member that Bill became involved in what was to eventually become the seminal horror classic, NIGHT OF THE LIVING DEAD. "I had left the Latent Image for a while because of some personality conflicts with a couple of people there," recalled Bill in a 2008 interview for the documentary AUTOPSY OF THE DEAD. "I think it was Russell that actually contacted me and said they were going to make a feature film. He asked if I wanted to put some money into it and work on it, and I agreed, of course." Bill was soon immersed behind the scenes, assisting with camera, lighting and any other jobs inherent to low-budget guerrilla filmmaking. "I worked a lot with the lighting, doing some of it on my own and then, when [lighting director] Joe Units was there, I would assist him."

But while circumstance had put Bill at the right time and place, it was largely out of necessity that he was to join the ranks of the living dead. "I guess because we were short on extras when we first started, someone asked me to bring an old suit and I started being one of the zombies because we needed someone to fill in." More remarkable is that casting of the role for which he would be best remembered was largely decided as an afterthought once principal photography had been complete. "When the film was pretty much finished except for the opening scene, George [Romero] gave me a call and said, 'Do you want to be the graveyard zombie?'" George said I just looked good as a zombie, so I got my suit, went up to cemetery and started playing the zombie in the graveyard."

Even so, a good deal of on-the-spot improvisation was involved in shaping the behavior of the screen's first undead flesh eater. "The first shot was me in the background walking along the edge of the graveyard. Then I had to get Judy [O'Dea], and she was going to walk into me as I attacked her. I'm still the zombie without any real power at this stage of the game. We shot that scene, and then Russell [Streiner] comes to her rescue and attacks me. At that point, George says, 'Okay, you have to kill Russell,' and I said, 'How am I supposed to kill this guy? Throughout the film you always were telling us that we had no power unless we were in tandem with each other.' George thought about that for a while, and said, 'Aw screw it, just kill him.' So suddenly I was the zombie with strength." Regardless of the game-changing nature of this pivotal scene, it was unknown to everyone involved that they were creating canon that would still be copied today. "Whatever George wanted the zombie to do, the zombie did," Bill laughed. "And whether or not he was setting a precedent, he didn't care."

Whether behind the camera or in front



NIGHT OF THE LIVING DEAD

of it, Bill would often go above and beyond what was required for the sake of heightened production value in the finished product, as exemplified by this case of performing a risky stunt in *NIGHT OF THE LIVING DEAD*. "We were shooting the scene where they're running away in the truck. [Duane Jones] is lashing out with the torch and everyone's supposed be scared of it," Bill shrugged with some skepticism. "So I thought, 'Why don't you just hit me with the torch? I'll put some lighter fluid on the suit and duck out of the way to put it out.' And George said okay, though nobody suggested that I set myself on fire!"

Regarding his role as a horror icon, Bill had always been quick to attribute a part of his success to those that came before him. "There's a body language to acting and I didn't come by it naturally; it was in the back of my head after seeing Boris Karloff in a number of films. I guess I look scary first of all, and I come off with that kind of scary walk which conveys fear. And here I always thought I was kind of meek looking!" He was also happy to credit the effectiveness of his performance in *NIGHT OF THE LIVING DEAD* to his most famous colleague: "That's a matter of camera and editing work and once again, George Romero is there. He's the nerve center of that film. A lot of us contributed, but it took him to put it all together."

Bill reflected on his years working with George: "From the very beginning, I learned his style as far as camerawork and I still have the same style. At one point when I was his D.P., someone asked why I was shooting instead of [George], and he said 'because Bill can read my mind' which I always took as a compliment. And I always felt good about it, that he didn't have to tell me where to put the lights because I knew where the next shot was going to be."

Bill regularly

appeared at horror conventions, and could often be found in full zombie make-up posing for photos with adoring fans. In the forty-three years since *NIGHT OF THE LIVING DEAD* was first unleashed on audiences, many have attempted to define the reasons for its success. Although Bill had his own theories on the subject, he was mostly humbled at having left a lasting legacy. "It's so difficult to describe why it is what it is. I only thank God that it is."

Millions of fans the world over would agree. ☹



NOTLD filming near the Chapel, 1967.

SAVING the CHAPEL in EVANS CITY CEMETERY

Unlike classic horror films lensed on custom-built movie sets, *NIGHT OF THE LIVING DEAD* was filmed in real locations throughout western Pennsylvania. Its transformation of the American countryside into a landscape of violence and death effectively brought the modern horror film from exotic settings into our own backyards; as a result, the film's images leave an indelible impression in the viewer's mind. Consequently, when the production landed in Evans City Cemetery, the old-style chapel seen during the chilling opening sequence has since become synonymous with the film itself. But just like any other location that has been exposed to the elements for decades, the chapel, primarily used as maintenance shed until recent years, fell into disrepair and was slated to be demolished.

Enter Gary R. Streiner, sound engineer, investor, and key member of the production staff on *NIGHT OF THE LIVING DEAD*, who began a grassroots effort to raise needed funding to restore the chapel for future generations to enjoy. A resident of Evans City, Gary had been aware of the structure's deteriorating condition, and in the fall of 2010, asked the cemetery's board of directors to allow him to save this piece of cinematic history. They agreed, and Gary has since rallied legions of fans worldwide in a unified effort to preserve the location. "We've had people from all over the country offer to come and help," Gary says. "That's the power of *NIGHT OF THE LIVING DEAD*."

Now you, too, can do your part to save the chapel in Evans City Cemetery. Go to www.FixTheChapel.com for more details.



JOSEPHINE M. STREINER

(1918 - 2012)

BY JIM CIRRONELLA



The NIGHT OF THE LIVING DEAD family lost two valued alumni earlier this year. On the same day the film's famous cemetery zombie Bill Hinzman died, Josephine Streiner also passed away. Mrs. Streiner, the mother of producer Russell Streiner and sound engineer Gary Streiner, had also portrayed a ghoul in George's Romero horror classic, and can be seen staggering amongst the living dead wearing a nightgown. Until her passing at the age of 93, she was the film's oldest living cast member and epitomized the community spirit that helped to bring NIGHT OF THE LIVING DEAD to life.

The Streiners had been instrumental in filling many key roles as producers, investors, and extras, and it was into this mix that the family's matriarch, Josephine, fit right in. It was her 1967 Pontiac LeMans loaned to the production in which Johnny and Barbra took their fateful drive into the western Pennsylvania countryside. After the car had been in an accident during a break in filming, Romero and company utilized the damage to their advantage and made it the focal point of a dramatic crash, in addition to knocking out the passenger side window prior to the car being sent for repairs. When the empty farmhouse required furnishings

for that authentic lived-in look, Josephine donated many items from her own home. The casting call for ghouls saw her and several co-workers shambling through their scenes into the wee hours. "We'd show up for work the next day with traces of purple make-up under our eyes," she laughed. "Everyone knew we had been out making that movie!" Josephine was among those uncredited individuals who put their all into the film without any foreknowledge that it would be seen worldwide and eventually added to the National Film Registry by the Library of Congress for

being "culturally, historically, or aesthetically" significant.

Yet for all of her contributions to the making of NIGHT OF THE LIVING DEAD, Josephine was far more proud of her sons and all they had achieved. In 2009, she attended The Living Dead Festival in Evans City, Pennsylvania where the film was originally shot; this was her first experience meeting the fans and signing their memorabilia. In 2010, she was featured in a Wall Street Journal cover story which spotlighted the oldest surviving "zombies" and their brush with fame. Josephine handled this attention with the grace and humor displayed by so many of her unsung colleagues—those ordinary people that donned old clothes and greasepaint make-up, and unknowingly lumbered their way into horror movie history. ☹



NIGHT OF THE LIVING DEAD

THE OUTER LIMITS



THE MONSTERS OF THE OUTER LIMITS

BY PETER MARTIN



THE OUTER LIMITS is the unfairly forgotten step-child of 60s genre television—not as clever as *THE TWILIGHT ZONE*, not as sexy or space-bounded as *STAR TREK*, not as horror-ific as *DARK SHADOWS*. Yet the show maintains a strong grip on the imagination of those who saw it as children, another audience that saw it for the first time in weekly syndication, and still another group who have discovered it in more recent years through various home video formats.

The show's original audience was composed of the younger brothers and sisters (or the children, in some cases) of the teenagers who turned out in droves for the swarm of science fiction movies released in the 1950s, widely populated by notable beasts and monsters of one kind or another. The perception that "sci-fi = monsters" had become so commonplace by 1962 that when producer Leslie Stevens approached the ABC television network with his idea for an unconventional show about "the awe and mystery of the universe" that would "tap into other dimensions, other beings, and alien stuff that truly went to the outer limits of the imagination," he was advised thus: "Put a monster in every show, and put it on fast. Within the first five minutes."

As related in the indispensable book *THE OUTER LIMITS: THE OFFICIAL COMPANION* by David J. Schow and Jeffrey Frentzen (sadly out of print), Leslie Stevens had aspirations to become a TV mogul with multiple shows on the air simultaneously in the mode of his contemporary, Quinn Martin. Stevens was a lifelong fan of science fiction, collecting pulp magazines during his youth in the 1930s before serving in World War II, and eventually entering the film industry in the 1950s. He formed Daystar Productions to make feature films, but moved into television "to hold on to the same group of reliable artists," according to him.

The pilot episode for the series, then titled "Please Stand By", was given the green light for production, but the network had concerns about Stevens' independent reputation, and Stevens had more ideas he wanted to develop into series. So he recruited Joseph Stefano, with whom he'd once written songs, to come on board. Stefano had built a very good reputation in Hollywood as a screenwriter (*PSYCHO*), but admitted, "I didn't know much about being a producer." Still, the pilot episode impressed ABC, and the network bought the series for the Fall 1963 television season.

The pilot episode, retitled "The Galaxy Being", met the expectations for "a monster show." Cliff Robertson stars as a disc jockey experimenting with high-powered radio waves at the station

where he works. He manages to tune in to an extraterrestrial being who appears on a screen in humanoid form, with three fingers and no apparent mouth; he speaks in static-charged English and seeks to convey a humanistic message. Later, he escapes from the confines of the screen to wreak unintentional damage, and then we learn his true purpose: he wants to deliver a warning to Earth. It's reminiscent of Robert Wise's classic *THE DAY THE EARTH STOOD STILL*, but it's given a nice spin by Stevens, who wrote and directed the episode.

To Stefano, however, "it was like 1950s science fiction movies, which I never saw, never liked, and wasn't about to produce." Stevens told him, "Fine; do whatever you want—it's your show." And, indeed, throughout the 32 episodes of Season 1, the monsters—or "beats," as Stefano called them (a reference to vaudeville days when a comic in a bear outfit would be called upon to tame bored audiences)—were often hustled on the episode abruptly and then shown the door as quickly as possible, so that Stefano and his writers could get back to what the show was *really* about.

Despite Stefano's insistence that he didn't like "1950s science fiction movies," some of the most memorable episodes revolved around monsters that could have been at home in films of that decade.

"It Crawled Out of the Woodwork", written by Stefano, borrows (intentionally or not) from *INVASION OF THE BODY SNATCHERS*. At an energy research facility, a cleaning woman is witness to a strange phenomenon, in which a dark, threatening cloud suddenly appears, expands, and begins absorbing hapless bystanders. The cloud is composed of pure energy, and the physicist in charge seeks to feed the ever-hungry cloud. Reanimated corpses, mysterious boxes, and Edward Asner as a police detective make for a chilling, intense episode.

For multiple monsters in a single episode, it's hard to beat "The Zanti Misfits" (also written by Stefano),

a wonderfully weird cross-breeding of the insects of *THEM* and the establishment of a penal colony in Australia. Instead of giant ants, the Zantis are shoe-sized creatures, with creepy, humanoid eyes, and bloodlust running through their veins. As a friendly gesture toward the alien race, Earth has agreed to allow a penal colony to be established in the desolate region near a California ghost town, but when the Zantis escape from their ship, they are intent on inflicting "total destruction to anyone who invades our privacy." This makes

for a very strange war of the worlds!

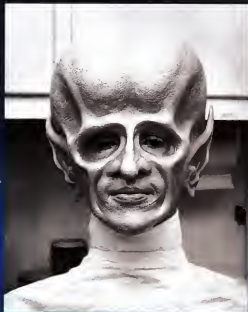
In "The Architects of Fear", Robert Culp is a scientist who has agreed to be transformed into a "Thetan" via multiple painful surgical procedures. The idea is that, in the absence of "actual" monsters from outer space, a common enemy is needed to unite Earth and put aside petty bickering over national boundaries: thus, the crash landing of an alien being (a fictional "Thetan") is staged at the United Nations. Culp's transformation, along with the disintegration of his marriage, draws easy comparisons to *THE FLY*. The final act was censored by regional affiliates due to concerns about the monster being too frightening for children.

As a variation on the cloud-being created for "It Crawled Out of the Woodwork", another type of cloud, controlled by Donald Pleasance, takes center stage in "The Man with the Power". Here the archetype is *FORBIDDEN PLANET*: Pleasance is a

mild-mannered college instructor who has a device implanted in his brain, allowing him limited telekinetic powers. But his unconscious rears its ugly head. You can almost hear Walter Pidgeon yelling, "Id! Id! Id!" Still, the image of a threatening cloud—complete with lightning bolts shooting out—floating into a man's bedroom is unforgettable.

"Tourist Attraction" might have been a minor episode without






its memorable monster: a creature with huge eyes, scaly skin... and human hands and feet! Is it a giant lungfish? Or a god? The creature is killed, but soon his friends give chase to the Great White Fisher. A scientist conjectures that the creature evolved directly from a prehistoric fish, perhaps a dolphin. It's difficult, if not impossible, to banish thoughts of **CREATURE FROM THE BLACK LAGOON** while watching "Tourist Attraction", but somehow the creatures are more disturbing on TV.

"Your ignorance makes me ill and angry." Arriving ahead of the big-brained, big-head aliens who would be featured in the **STAR TREK** pilot episode "The Menagerie," **THE OUTER LIMITS** showcased David McCallum—a year before he starred in **THE MAN FROM U.N.C.L.E.**—in the episode "The Sixth Finger." He played an uneducated coal miner who ends up with an enlarged head, the result of an experiment conducted by a professor of genetics who wants to speed up evolution. The miner desperately wants to expand his knowledge, and appears to embrace his new-found intelligence, even though his personality has lost most traces of humanity. That may be alright with him: "You think I've become a monster. But everything is relative."

The first season concluded with concerns about the show's "in-between" ratings and ABC's determination to move **THE OUTER LIMITS** from Monday night to Saturday night, opposite a hugely popular show starring Jackie Gleason. Stefano saw the writing on the wall: "I just didn't fancy putting in eighteen-hour days on a series that was doomed." Stevens, too, walked away from the series.



The next season continued in the fall under a new pair of guiding hands, and featuring far fewer "bears" (see sidebar). True fans, however, will always rally in defense of Season 1 of **THE OUTER LIMITS**, a compelling brew that largely fulfilled Leslie Stevens' wish to see a television show that explored "the awe and mystery of the universe." 

THE OUTER LIMITS, SEASON 2: BEYOND THE BEARS

BY PETER MARTIN

With the departure of Joseph Stefano and Leslie Stevens, not to mention stalwart artists such as director of photography Conrad Hall (who went on to win three Academy Awards), Season 2 fell under the influence of new showrunner Ben Brady. A one-time lawyer, Brady got into television in the 1950s and was serving as a network vice-president at the time. According to Schow and Frentzen's book **THE OUTER LIMITS: THE OFFICIAL COMPANION**, Stevens felt that Brady "didn't know the first thing about science fiction." Brady didn't have a high opinion of Stevens, either: "I just didn't want him around."

Whatever Brady's qualifications, the show was hampered by a reduced budget. Even worse, "scripts were not improved upon," in the words of frequent director Gerd Oswald. And the network mandate to "see a monster early and often" remained in force, resulting in a multitude of exceedingly silly creations: hand puppets as alien beings (a tendrill-waving Venusian in "Cold Hands, Warm Heart" plaguing William Shatner and a sand shark in "The Invisible Enemy" attacking Adam West), a stop-motion animated plant ("Counterweight"), sentient tumbleweeds ("Cry of Silence" with Eddie Albert), a creature from another dimension played by men in black-velvet bodysuits ("Behold, Eck!", intelligence ("I, Robot" and "The Brain of Colonel Barham"). These monsters may have fueled the

imagination of children, but adults could see right through them.

There were several notable exceptions, however—episodes that delved deep into the human experience and returned with the kind of show that Leslie Stevens had originally envisioned.

Harlan Ellison's biting original script for "Soldier", adapted from his 1957 short story and directed by Oswald, kicked off Season 2 in grand style on September 19, 1964. Michael Ansara starred as "the perfect, ultimate infantryman" from the future, locked in mortal combat with his enemy. Somehow he is transported back in time to the present day, where philologist Lloyd Nolan endeavors to communicate with him, and, if possible, modify the soldier's violent instincts. The episode is markedly in contrast with the gothic, often dour tone of horror that predominated during Season 1.

If the episode sounds a lot like **THE TERMINATOR**, well, that's why Ellison won a lawsuit against James Cameron and 20th Century Fox. That suit also named another Season 2 episode written by Ellison, the equally superb "Demon with a Glass Hand", starring Robert Culp as a mysterious figure, apparently suffering from amnesia, who is on the run from uniformed men. The future of mankind rests on his shoulders, but he doesn't know why. Ellison's sharp script (originally conceived as a cross-country chase/homage to Hitchcock's **NORTH BY NORTHWEST**), Culp's performance (Ellison wrote the part for him), Kenneth

Peach's photography, and snappy direction by Byron Haskin adds up to an unbeatable combination.

"The Inheritors" is a two-part extravaganza written (mostly) by Seeleg Lester, who served in the story editor role that Joseph Stefano filled so well in Season 1. Powered by an extraordinary, forceful performance by Robert Duvall as a government agent investigating a most unusual alien invasion, the episode explores the fearful reaction to a mysterious plot undertaken by four men who have suffered brain injuries. Miraculously, they recover with no ill effect; in fact, the opposite is true, as their intelligence soars and they are soon making scientific achievements never before seen on Earth. But it's all in service of an unseen alien force; the men cannot control their actions, even though it appears potentially harmful to the human race. Duvall, representing all suspicious bureaucratic and military thinking, works furiously (and futilely) to stop them; he assumes the worst and is ready to sacrifice the hapless men to protect the planet. The two episodes proceed at a brisk pace in traditional, procedural fashion, right up to the ending, when it turns on a dime to produce a sentimental yet still devastating conclusion.

Season 2 concluded its run on January 16, 1965, with "The Probe", which somehow made a virtue out of shooting on a nearly bare studio soundstage. **THE OUTER LIMITS** may have finished with a whimper instead of a bang, but its high points easily stand as the best of 1960s science fiction television.



RICHARD J. SHELLBACH'S IN MY WRITE MIND

THE AWE AND MYSTERY (A PLEA TO MGM)

One of my earliest memories is sitting on the couch in my footy pajamas watching the first episode of *THE OUTER LIMITS*, "The Galaxy Being", with my dad. At age seven, I was instantly both terrified and hooked. In fact, I'm pretty sure I saw half of the first season's episodes in their first run. I wasn't as lucky with the second season. *OL* was moved to Saturday nights, opposite *JACKIE GLEASON AND HIS AMERICAN SCENE MAGAZINE*. And while it was far from Gleason's best series, if given a choice, my dad—along with about 99.9% of the fathers in America—would take Jackie Gleason over *The Control Voice* every time. And so, after roughly 18 episodes under my belt, *THE OUTER LIMITS* came to a close for me.

For a while.

In the seventies, *THE OUTER LIMITS* came back to me in a myriad of different ways. At the beginning of the decade, through reruns, I was becoming the *OUTER LIMITS* fan equivalent of a Trekkie. Unfortunately, I couldn't come up with a cute name for it (*Outie?* *Limitie?* *OLie?*), so any cult or following I could have possibly gotten going fizzled out almost instantly. Thus, instead of coming from a position of strength with numbers, I just decided to make it my life's mission to own every *Outer Limits* episode, every comic book, every trading card... you get the idea. I would be a fan movement unto myself.

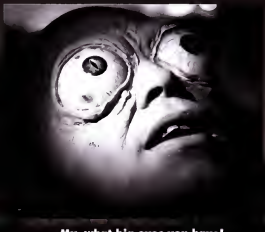
At a *Star Trek* convention in NYC, I had the audacity to ask

James Doohan and Harlan Ellison an *Outer Limits* question instead of a *Star Trek* question in a crowded auditorium. It was then, at age 17, that I discovered one of life's great falsities: not all *Star Trek* fans are peace-loving people. I was lucky to get out of there alive. But it was at that same convention that I bought issues number 1 and 3 of the *Outer Limits* comic books, put out by Dell for a few bucks; Issue 26 of *FAMOUS MONSTERS OF FILMLAND*—the one with the Architects Of Fear "alien" on the cover, for \$17.00 (big money at the time); and—*are you ready for this?*—a 20 second TV spot for the second season of *THE OUTER LIMITS* on 16mm film for \$47.00. Yeah, you read right—almost fifty bucks for 20 seconds of film. At that per-second price, *we* were looking at \$141.00 per minute, times fifty-two minutes per episode, times 49 episodes equals... um... let's see... carry the four... well, let's just say that if I was going to own every *OL* episode in my lifetime, I was going to either have to invent something big or knock over a bank. And being neither a good fighter nor a fast runner, I figured prison wasn't the best way to go.

Luckily, when I did manage to buy my first whole episode of *OL*—"Demon With A Glass Hand"—it was only \$300.00. And while I state that with a hint of sarcasm, it sure beat fifty bucks every twenty seconds.

In the early 80s, thankfully, I learned that I wouldn't have to invent anything or turn to a life of crime. Because of a little plastic VHS cassette, my status as a professional couch potato was ensured for life. Gone were the multi-hundred dollar price tags. I could now record two episodes per videotape and, let me tell you, that's exactly what I set about doing. Before long, I had the entire run of *THE OUTER LIMITS* on VHS, and it only cost me about \$250.00 for the 25 videotapes. (Yes, a T-120 used to be ten bucks a pop!) Over time, I had completed the Dell comic books and even the trading card set, and all was right in my little *OL* world.

When it was announced that *THE OUTER LIMITS* episodes would be released on videotape, I was immediately on board. Sure, it would be a tad expensive, but the entire series probably wouldn't cost what my one 16mm episode had. Good-looking prints and no commercials alone were good enough reasons for me. And while it took years to release them all, I finally owned every single *OL* episode on prerecorded VHS, and it only ran me about \$750.00. Okay, so it cost more than I thought it would. But at least I had the entire run. And in the time it took to release them all, I had also found and purchased an original *OL* trading card wrapper and had worked for Len Brown—the guy who actually wrote the copy for the back of the original *OL* cards—and writer extraordinaire



My, what big eyes you have!

Gary Gerani (an OL know-it-all who puts me to shame in the trivia department) at Topps. Once again, everything was right in the world.

Until the Laserdiscs came out.

Now, I *knew* Laserdiscs weren't going to stick around for long. So did anyone who was just a little forward-looking. Music was on five inch discs that didn't need flipping over. Laserdiscs, on the other hand, were twelve inch discs that, in most cases, needed flipping over at least once during the feature. They were big, chunky, heavy, and routinely rotted like a Tom Savini zombie. I wish I could tell you that when the good folks at MGM released four box sets containing a total of only 28 episodes, I had the willpower to take a pass and walk away. I really wish I could.

Over the course of about a year, I plunked down another \$89.95 per box. But I had traded up in quality for a bunch of really great OL episodes, so everything was right with the world.

You know what happened next, right? DVDs. I bought the first releases of both seasons: \$79.95 for the first and \$49.95 for the second. So now we're up to hair shy of \$1,500.00. Am I complaining? Not about the money, really, or the double dipping. I made those decisions on my own. No one held a gun to my head. I just want MGM to know that I've been a good boy and bought everything they've released. And I'm here to tell them that I'll buy the Blu-rays, too. But they really should do something for those of us who have spent more on *THE OUTER LIMITS* than we did on our home furnishings.

We want extras!

For those of you who aren't in the know, *THE OUTER LIMITS* has never had extras in any home video format. Not a TV spot or a picture gallery. And I'm here to tell you that there are a ton of extraneous goodies out there. I know because I have almost all of them. And if I have them, you know *they* do.

The original pilot for the series was a slightly shorter version of "The Galaxy Being" entitled "Please Stand By". And there is a different cut of "The Forms of Things Unknown" that served as the pilot for a never-picked-up series called *THE UNKNOWN*. And don't even get me started on "The Ghost of Sierra De Cobre". Seriously, *don't*. Also available are at least two TV spots for Season One and two for Season Two, at least 50 official publicity stills, and a gallery's worth of trading cards, games, and puzzles. When TNT, no stranger to MGM, aired *THE OUTER LIMITS* a few years back, they actually did short interviews with some of the actors, actresses, and other folks who made the series so unique. Where are those? How about adding little gems like that on the Blu-ray? I mean, give us *something*! I know we're not as important as those *Star Trek* or *Harry Potter* geeks—we don't buy pointy ears or magic wands or little balls of fur. We're the quiet fans who sit at home and spend money like it grows on trees on a 50 year old series with only 49 original episodes.

If I don't get to hear Vic Perrin say, "Next week, on *THE OUTER LIMITS*," or something of equal import when the Blu-rays hit the street, I say we rise up—all 617 of us, appoint David Schow or Gary Gerani as our President For Life, and secede from the rest of the planet. We're obviously not wanted here.

I'll keep you updated. Until then...

Please Stand By.



The reason RAID was invented.



Good Knight, Bad Knight.



The ID monster's long lost sibling.

FROM THE MAKERS OF *THE WICKER MAN*

"A SURREPTITIOUSLY INTELLIGENT CACHE OF
SOCIAL COMMENTARY"

—Kurt Halfyard, twitchfilm.com



"NOT ONLY A GREAT GENRE
FILM, *THE WICKER TREE*
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GREATEST CONTEMPORARY
FILMMAKERS"

—Justine Smith, Soundonsight.org



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DARIO ARGENTO: CINEMA IN THE SHADE OF RED AND GIALLO


BY MARK L. MILLER



wanting to make films. It was journalism that Argento first chose as a profession. Opting not to go to college, Argento instead worked as a columnist in a newspaper called *Pace e Sera*. Though he soon moved on to screenwriting for such notable Spaghetti Westerns as Sergio Leone's *ONCE UPON A TIME IN THE WEST*, journalism would pop up in many of Argento's films throughout his career.

Argento first made his mark in the halls of horror with *THE BIRD WITH THE CRYSTAL PLUMAGE*, a *giallo* film which he wrote and directed in 1970. Though Mario Bava may have started the Italian *giallo* subgenre with *BLOOD AND BLACK LACE*, Argento made it his own as time passed. *Giallo*, literally meaning yellow, referred to the color of paperback mystery and crime fiction novels. Under the pen and camera of Argento, it also went on to mean intricate plots, equal parts sex and violence, untrustworthy characters, innocents in peril, sharpened blades, meticulously planned death sequences, and of course, vivid shades of red.

THE BIRD WITH THE CRYSTAL PLUMAGE (*L'uccello dalle piume di cristallo*) was a huge success in Italy and around the world. Telling the story of a screenwriter with writer's block who witnesses an attempted murder, the story progresses to have the witness become the intended next victim of the killer. Tony Mustane stars in what would be the first in Argento's "animal trilogy" in which the filmmaker began to define his unique style. It would not be the first film in which



The name Dario Argento has walked hand in hand with horror for decades. Argento has been called the Italian Alfred Hitchcock for the multitude of horrific and macabre mysteries he has written and directed. Just thinking of the name harkens imagery of deeply crimson tones, piercing musical scores, and shining silver weaponry held by shady individuals.

Born to a producer and a model/photographer on September 7, 1940, Argento's path to moviemaking seems to have been pre-destined, but he did not start out

at O'Nine
Tails

Posters from Argento classics. No matter how strange the images, they're nothing compared to what awaits viewers in the films themselves.



WHEN THE FLIES START TO CRAWL, SO WILL YOUR FLESH...

dissecting the role of the witness, the plot hinges on the myth that a man's dying moments are retained upon the retina after death.

leads the detectives are following in the murder with the aid of the blind man.

As much as Argento favored journalism, witness, and crime stories in his films, music has also been a distinguishing factor in his work. The music of all three of the films in the "animal trilogy" was produced by Ennio Morricone, an Italian composer best known

Argento moved away from *giallo* films with his next feature, a comedy called *FIVE DAYS IN MILAN*. But the filmmaker soon returned to the genre in 1975 with *DEEP RED* (*Profondo Rosso*), also known as *THE HATCHET MURDERS*, which many believe to be Argento's finest *giallo*. John Carpenter cites *DEEP RED* as highly influential on *HALLOWEEN*, and the film contains quite a few technical highlights (such as the killer's POV shots) that would become the blueprints for many slasher films to come. *DEEP RED* again infuses investigation with music as a music teacher attempts to solve the murder of a psychic. The teacher, played by David Hemmings, is witness to the murder, and though he has a key piece of information, he cannot recall it and endangers everyone around him as the killer begins to stalk him. The murders throughout are elaborate, symbolic, and of course graphic, living up to the film's title. It marks the first time Argento worked with the rock band Goblin, a band that would compose music for many of Argento's films. Recently, George A. Romero, who collaborated with Argento in the Poe-inspired *TWO EVIL EYES* anthology, expressed interest in making a 3D remake of *DEEP RED*.

Throughout his entire career, Argento

Argento focuses on the witness coming into danger for the crime he sees—a theme which is prevalent through much of his work.

Argento's second in the "animal trilogy" is *CAT O' NINE TAILS* (1971), which possesses another intricate plot of murder, conspiracy, and witnesses in peril. This time, Karl Malden is the witness, Malden's character is a blind man, but also a former reporter, and has retained his eye for detail despite his loss of sight. *CAT O' NINE TAILS* (*Il gatto a nove code*) is best known for its gory murder sequences, yet it is very much a police procedural, as the nine tails referred to in the title is likened to the nine

for the theme song for *THE GOOD, THE BAD & THE UGLY* and many of the most famous of the Spaghetti Westerns. Morricone's synth music would become another trademark of Argento's films, though the two split for twenty years after the third of Argento's "animal trilogy", 1972's *FOUR FLIES ON GREY VELVET* (*4 mosche di velluto grigio*) due to a disagreement over the usage of some of Morricone's tracks in the film. In *FOUR FLIES ON GREY VELVET*, it is a drummer in a rock band who confronts a stalker and accidentally kills him only to be tormented by a witness in a mask who would rather drive the drummer insane than turn him in to the police. Once again

has played with murder mystery themes. 1982's *TENEBRAE* was thick with *giallo* themes as a writer discovers that a killer is using his books as inspiration for murders. Argento returned to elaborate death sequences with shades of *giallo* in *OPERA* (1987), about an opera singer who witnesses a murder in one of the opera boxes during a performance of Shakespeare's *MACBETH*. Though the film has shades of the classic *PHANTOM OF THE OPERA* story, Argento wrote and directed that film some time later with Julian Sands as the Phantom in 1998. There was more straight-up *giallo* to come, as Argento returned to the subgenre he helped start with 1996's *TRAUMA*, *THE STENDHAL SYNDROME*, featuring his daughter Asia Argento suffering a psychosomatic paralysis when exposed to fine art while being stalked by a serial killer; the internet serial killer mystery *THE CARD PLAYER* (2004), and *DO YOU LIKE HITCHCOCK?*, in which a man obsessed with Hitchcock finds himself in the middle of a Hitchcockian nightmare. Most recently, Argento directed Adrian Brody in a murder mystery thriller set in

Italy simply called *GIALLLO* (2009).

Though *DEEP RED* is known as his finest *giallo*, *SUSPIRIA* is the film that cemented Argento as a horror maestro. The first of Argento's "The Three Mothers" trilogy, *SUSPIRIA* follows young dance student Jessica Harper, who attends an Italian dance school lead by a coven of witches. The film contains much of what fans came to expect from Argento: elaborate murder set pieces, haunting music, and gory demises. But while Argento teased with the supernatural in *DEEP RED* and the retained retinal imagery in *FOUR FLIES ON GREY VELVET*, "The Three Mothers" marked a complete focus on supernatural themes. *SUSPIRIA*, to this day, is marked as one of the most frightening films of all time.

"The Three Mothers" trilogy centered on the work of English essayist Thomas De Quincey, author of a book of essays called

Suspiria de Profundis. Argento centered his trilogy particularly on Quincey's "Levana and Our Ladies of Sorrow", which focused on the Roman goddess of childbirth Levana and her three companions: *Mater Lachrymarum*, Our Lady of Tears; *Mater Suspiriorum*, Our Lady of Sighs; and *Mater Tenebrarum*, Our Lady of Darkness. While *SUSPIRIA* was inspired by *Mater Suspiriorum*, Argento made *INFERNO* (1980) about a young man in search of his sister who disappeared in an apartment building which was once the home of a witch, after *Mater Tenebrarum*. Much later, Argento finally completed his thematic



Cast shot from Argento's most famous film: *SUSPIRIA*. Look closely and you'll spot a **DARK SHADOWS** alum in the mix.

trilogy when he directed 2007's *MOTHER OF TEARS*, starring his daughter Asia as an art restoration student investigating the discovery of a box belonging to the black witch *Mater Lachrymarum*.

Argento has also explored more supernatural themes with films such as *PHENOMENA* (released in the US as *CREEPERS* in 1985), starring Jennifer Connelly as a young girl who can mentally control insects caught up in a mystery involving a killer of short stature. Before that, Argento teamed with *giallo* creator Mario Bava's son Lamberto Bava, writing the screenplay

**ARGENTO'S PATH
TO MOVIE MAKING
SEEMED PRE-
DESTINED, BUT HE
DID NOT START
OUT WANTING TO
MAKE FILMS,**

to *DEMONS* and *DEMONS 2*, both about a film that turns its viewers into horned, bloodthirsty demons. These effects-laden masterpieces combined the gore of a zombie film with the theme of witness found in most Argento films.

Speaking of zombies, Argento was one of the producers on George A. Romero's *DAWN OF THE DEAD* and distributed the film with his own edit and music throughout Europe upon its release in 1978 under the title *ZOMBI*. More recently, Argento exercised his supernatural muscles by directing two episodes of Showtime's *MASTERS OF HORROR* series (2005-2006): *PELTS*, a gory tale starring Meat Loaf as a fur trader who comes across cursed pelts and angers dangerous forces, and *JENIFER*, about a police officer (Steven Weber) obsessing over a disfigured girl.

It appears that Argento is coming back in full force this year. Not only is *SUSPIRIA* being remade by David Gordon Green, director of *PINEAPPLE EXPRESS* and *EASTBOUND & DOWN*, it is also rumored to be in the works as a Japanese anime by Yoshimasa Hiraiki. Argento himself recently returned to directing with *DRACULA 3D*, an embellished retelling of the Dracula tale starring his daughter Asia, Rutger Hauer as Van Helsing, and Thomas Kretschmann as the title character. Undeniably influential in horror, Argento seems intent on continuing to delight horror film audiences with tales of witnessed crime, intricate plots of murder and mystery, and blood in the boldest of hues.



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THE SEXY SIDE OF SILENT HORROR CINEMA

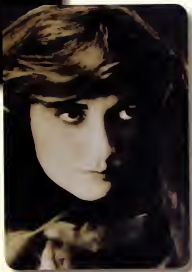
By Lianne Spiderbaby



Conrad Veidt and his trademark piercing gaze.

I know what you're thinking: silent horror films? Sexy? You didn't misread the title: horror in the silent era ("talkies" weren't the standard until the early 1930s) was exceptionally emotive, dark, intriguing, and lascivious. Some of the most influential and beloved horror films came from an era before gory special effects, prosthetic limbs, and meager shock scares. Many believe that the true horror film was not officially born until Universal Pictures released FRANKENSTEIN in 1931, but there were several silent films made between 1915-1929 that contain terrifying scenes and horrific elements, complete with dreary, contrasting set pieces and stylistic techniques such as double exposure. Silent horror also possesses an element of unusual *sexiness*: no one speaks; the audience is required to read body language and facial expression. If you are still struggling with the idea, perhaps some insight into the careers of Conrad Veidt and Mary Fuller (two of silent horror's sexiest stars) will convince you.

There is definitely something sexy about a tall, dark, and mysterious man who is ordered to kill a woman but finds himself dumbfounded by her beauty instead. And in the middle of an expressionist world, complete with stylized settings, cavernous shadows, and mechanical movements, I can't think of anything more romantic.



Mary Fuller, horror's original heroine.

Robert Weine's THE CABINET OF DR. CALIGARI (1920) is a masterpiece; the most influential of German expressionist films, CALIGARI is often considered the greatest horror movie of the silent era. Berlin-born actor Conrad Veidt plays Cesare, the haunting and handsome somnambulist in the film. Yes, handsome—amongst the abstract, jagged buildings and jerky, tremulous movements, the 6'3" dark-eyed Veidt looks *really* good. And yet, Veidt rarely gets the attention that he deserves, especially in the horror genre.

Lon Chaney is often recognized as the king of early horror films (he starred in several, such as THE PHANTOM OF THE OPERA and THE UNKNOWN).

However, while Chaney was working in the US, Germany was producing some of the most macabre films with Veidt at the



forefront. Veidt also starred in a few talkies—an accomplishment Chaney did not live long enough to achieve. Universal Pictures noticed Veidt early on; Carl Laemmle (the head of Universal) personally chose Veidt to play Dracula in a film that was to be directed by Paul Leni. But in the end, Bela Lugosi got the leading role in DRACULA, and Tod Browning directed the film in 1931.

There is a lot more to Conrad Veidt than just a failed attempt at Dracula and his role as Caligari's somnambulist. In 1920, Veidt starred in F.W. Murnau's fourth film, THE HEAD OF JANUS, a screen adaptation of the novel THE STRANGE CASE OF DR. JEKYLL AND MR. HYDE. Veidt plays Dr. Warren/Mr. O'Connor, and Bela Lugosi plays a supporting role as the butler.

In 1924, Veidt teamed up with director Weine again in THE HANDS OF ORLAC. Orlac (Veidt), a classic concert pianist, loses his hands in a railway accident and finds himself with a new pair—the hands of a dead murderer. THE HANDS OF ORLAC became a classic; it has spawned several remakes and influenced many modern genre films. In the same year Veidt also starred in Paul Leni's expressionist horror anthology WAXWORKS (1924).

In 1926, Veidt traveled to Hollywood under contract with Universal and starred in THE MAN WHO LAUGHS (1928). Veidt plays a flawed circus performer named Gwynplaine who has a permanent and deranged smile on his face—a disfigurement given to him as a child by traveling gypsies. Moments after the gypsies leave him, he staggers upon a young blind girl, Dea (Mary Philbin from THE PHANTOM OF THE OPERA and FREAKS), whom he saves and raises as his own. As adults, the pair perform circus acts with a traveling troupe, and Gwynplaine falls in love with Dea. Sometimes referred to as a romantic melodrama, horror fans claim THE MAN WHO LAUGHS as their own because of Veidt's freak-like grin. Universal makeup master Jack Pierce created Veidt's memorable visage before he moved on to design Boris Karloff's makeup for FRANKENSTEIN. Shortly after Veidt made THE

MAN WHO LAUGHS, talking films became more popular, and Veidt's broken English brought him back to Germany.

While in Britain, Veidt worked on his English skills while working on several films; there are over 100 titles to his name. While he worked on THE THIEF OF BAGHDAD in London, the production was forced to move to Hollywood because of World War II,

whisking Veidt along with it. Hollywood provided great opportunity; he was cast in his highest paying role yet, as Nazi Major Strasser, along with Humphrey Bogart and Ingrid Bergman in CASABLANCA (1942). Although it was a great role, Veidt wasn't interested in a career playing Nazis. Unfortunately, Veidt did not live long enough to break the pattern; he suffered a massive heart attack while playing golf (a sport he loved) at the Riviera Country Club in Los Angeles on April 3, 1943.

Long before Boris Karloff fell for Mae Clark in Universal's FRANKENSTEIN in 1931, Frankenstein's Monster fell in love with actress and silent screen starlet Mary Fuller. The first screen adaptation of Mary Shelley's classic was actually filmed in 1910, directed by J. Searle Dawley for Edison Studios with Augustus Phillips as Dr. Frankenstein, Charles Ogle as the Monster, and Mary Fuller as Elizabeth, the beautiful woman the

Monster lusts after. One look at Fuller and you'd understand: she had dark eyes, soft facial features, and was described by Motion Picture Magazine as magnetic, intense, emotional, and even poetical.

Mary Fuller was born in 1888, and after the death of her father in 1906, she decided to move to New York and work as a stage actress. By 1907, she was signing a contract with Vitagraph Studios in New York. Fuller hadn't planned on being an actress in moving pictures, but she arrived at the Vitagraph Studio in Brooklyn on a Friday afternoon and auditioned for a role because she couldn't afford to get home to her family for the holidays. Her first film was a short melodrama entitled THE UGLY DUCKLING, in 1907.



THE CABINET of DR. CALIGARI



In 1910, Fuller joined the Edison Film Company, securing her role as Elizabeth in **FRANKENSTEIN**. The film opens with Dr. Frankenstein leaving to study at University, bidding a sweet farewell to his lover, Elizabeth. Two years pass, and the doctor decides to play God and bring to life a man of his own creation. However, a hulking and brutish character emerges from the vat, and Frankenstein is ashamed and horrified. He decides to return home to his beloved, but the Monster follows him and catches a glimpse of the doctor's lovely woman. The film ends with a final title card reading that the creature "is overcome with love and disappears". Mary Fuller's beauty stops the Monster, and so ends the film.

Most films during the early 1900s were shot in one day, but the **FRANKENSTEIN** production lasted nearly a week due to the special effects. The film premiered on March 18th, 1910 and was received favorably among critics, but not among audiences. Fortunately, the film can be seen online today thanks to a cinephile in Wisconsin, IL: Alois F. Dettlaff and his mother-in-law discovered they had the film in the mid-1970s, and BearManor released the restored public domain film in 2010.

In 1912, Fuller became a prominent and well-known actress because of her leading role in a monthly series called **WHAT HAPPENED TO MARY?** She

also starred in the horror/thriller themed shorts **THE GHOST'S WARNING** (1911) and **THE WITCH OF SALEM TOWN** (1915). By 1915, Fuller was just as popular and recognizable as Mary Pickford, and she even authored several screenplays, some of which became films between 1913 and 1915. Magnetic and charming onscreen, Fuller's innocent sexuality couldn't be beat. However, by 1917 her career was relatively over, and she completely vanished. This is where the hopelessly romantic part comes in: Fuller decided to take a rest from filmmaking, having made enough money to get by. She was also suffering from a terribly broken heart. Fuller had been head-over-heels in love with a married opera singer, and when the relationship went south, so did Fuller's mental health. She suffered a nervous breakdown and went home to Washington to live with her mother.

Fuller didn't come out of hiding until 1926, and by that time Hollywood just wasn't interested. Poor, beautiful Mary wasn't willing to settle for supporting roles, so she returned to Washington

to enjoy her solitude and take refuge with memories of her past success in Tinseltown. When her mother died in 1940, Fuller suffered another mental breakdown and was forced to live with her sister, Mabel McSween. However, McSween found caring for her sister too much, and Mary was committed to St. Elizabeth mental hospital in 1947. Tragically, Mary Fuller remained there for the rest of her life until her passing in 1973. With no family or relatives still in touch, the sexy horror siren of the silent silver screen was buried in an unmarked grave in Congressional Cemetery.

With no dialogue, CGI, or fancy editing, silent horror is the genre in its purest form. Silent cinema required great acting talent, using only the body and physical movement, and both Fuller and Veidt's talent and acting style brought some of silent horror's greatest characters to life.



Old Mother Hubbard never saw anything quite like this in her cabinet.

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DARK SHADOWS



WELCOME TO COLLINWOOD:

DARK SHADOWS 101

by Michael Culhane

DARK SHADOWS, if this is your initiation, is now the gold standard for atmospheric horror TV of the 60s—a show so influential to a generation that only now, with the upcoming Tim Burton/Johnny Depp cinematic incarnation, do we see it as the revered cultural reference that it was destined to become.

For example, if you saw this current remake of FRIGHT NIGHT and were paying attention, you may have caught the dialogue when Toni Collette wonders about strange new neighbor Colin Farrell and later why her own house is bedecked with garlands of garlic clove and crucifixes.

"It looks like that show *Dark Shadows*!" she says.

Think of it as a web series; a low-budget, live-theater experiment; or some kind of unheard-of short-form television. But whatever it seems like to viewers now, the original *DARK SHADOWS* TV show (1966-1971) was a noir-gothic-turned supernatural soap opera, airing daily in the afternoon, with storylines freely and gleefully borrowed from FRANKENSTEIN, REBECCA, Dr. Jekyll and Mr. Hyde, and Edgar Allan Poe.

The show was not just unusual but unique for its prime-time



Shadows Past (from top to bottom): DS creator Dan Curtis. Jonathan Frid, Lara Parker, David Selby, and Kathryn Leigh Scott.

content (Vampires! Werewolves! Love-starved witches!), which aimed for advertising's stay-at-home moms and captured a nation of kids, dubbed "The Creepyboppers" by Newsweek magazine, who literally ran home from school with millions of other kids to catch the show. (Remember FM'ers: no video, no internet, no reruns of soap operas!)

What was with the appeal? Putting aside its eventual mash-up of time travel, gothic horror, and literary suspense—including Wolfman-style transformations, headless ghosts, and haunted corridors—the core drama centered on Barnabas Collins, the ultimate prodigal son, and Angelique, the anything-but-angelic witch who wrought the vampire curse upon Barnabas in a fit of love-spurned pride. Barnabas suffered the curse by his once-lover Angelique and came back to life as a reluctant vampire after 200 years of being put on pause by his father, who thought his son better off chained in a coffin. When Barnabas knocked on the door of the Collins family manse after two centuries of being undead and was invited in, the show—both dramatically and ratings-wise—took off.

Plus, there was good, old-fashioned, mysterio-noir drawing-room drama taking place at Collinwood: love stories, family feuds, great-looking chicks and dudes in period costumes, and lots of supernatural treachery. Woven throughout and punching the drama was the signature theme music with Theremin cues (the *Original Music from Dark Shadows* soundtrack by Robert Cobert was a Top 20 Billboard hit). And it was all against a backdrop of inventively strange sets, mixing together like a bubbling mad scientist's brew.

Performed mainly by stage actors and shot live to tape every day, the compelling cast exuded edgy intensity—including their desperate searches for teleprompters, the drama of which certainly underscored (and sometimes upstaged!) the drama in the plot. For all these reasons, and for the ownership its generation of fans claimed of the series, DARK SHADOWS had a rabidly loyal fan base, a giant share of the viewing audience, and wildly famous stars—its top actors reaching almost Beatles-level mania at the peak of its run. Rumors of its low-production values and bloopers are true, and part of the charm. Discerning viewers were hooked—stay-home-from-work-and-marathon-it hooked!

DARK SHADOWS episodes were a singular thing in TV history: a daily fright buzz for viewers when we usually had to wait days for our next doses of must-see TV, whatever our favorite. DS storylines rose and fell, up and down with weekly and daily climaxes, leaving millions of kids hanging at the end credits, already hoping against hope that tomorrow they could race home from the bus in time to see more.

So here, we present your indispensable Dark Shadows guide—including FM exclusives, like our Jonathan Frid interview—in which you'll find out what exactly is the deal with that show, and how it broke ground early and often for television. You'll get the scoop on all the series' fang-tastic highs and lows. And you'll meet the four most hypnotic characters ever to be on a TV screen: Barnabas, Josette, Angelique, and Quentin. It's obvious how hypnotic these characters could be. We ran home every day to see them!



The cast of Tim Burton's 2012 update of DARK SHADOWS, starring Johnny Depp as the one and only Barnabas Collins.



JONATHAN FRID STILL A-FRID OF A VAMPIRE

by Michael Culhane

DARK SHADOWS changed not only TV, but your world. You live in a world where DS brought you sympathetic vampires, Anne Rice novels, and TWILIGHT. This was not simply horror, DARK SHADOWS was a unique pastiche of gothic suspense played out in the strangely appropriate format of soap opera with its need for daily addiction. In its wake, we have pulled horror storylines into the mainstream of our story as a culture.

We've spent many a fond moment with Jonathan Frid, who is relatively new to the art of taking credit for what his character, Barnabas Collins, has meant to audiences and to popular culture, but there's nothing new about his generosity with fans. He gave us his time and kind attention; and here's what he had to say to us about Barnabas Collins.

Famous Monsters. What did you discover at the heart of the character of Barnabas as you were playing him?

Jonathan Frid. Barnabas, at the beginning, is a displaced person with this terrible compulsion and fear of discovery. He is very much alone, trapped inside what he has become. Once the writers showed how it all came to be, the man Barnabas once was begins to emerge. It is almost as if he can shake off the dust and begin again—except that his past keeps returning in the form of Angelique.

FM. What do you think would surprise most people about the character of Barnabas who are being newly introduced to him?

JF. That he is capable of great evil as well as good. He kidnaps

Maggie Evans, frames Willie, chains up Adam, murders a number of people—with great glee. He is not your classic hero of the storybooks.

FM. Your contribution to the character of Barnabas guarantees his placement in the pantheon of classic tragic characters. Tell us what you brought to the role that you think made such a lasting impression.

JF. I think there was an immediacy that registered with the viewers. We let the story tell itself, to a certain extent, and we let the viewers bring their own imaginations into play. We as actors tried not to get in the way of that. But also, I played the role as a dramatic actor, and the role of Barnabas has aspects of many



Dark Decades



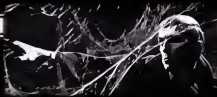


1965

June 27, 1966

Producer/director Dan Curtis has a spooky dream and reworks a teleplay of his and Art Wallace's into a story he calls **SHADOWS ON THE WALL**.

DARK SHADOWS premieres on daytime TV.





characters I had played and I could relate to those, draw on those: Richard, Caliban [both Shakespeare].

FM: What about Barnabas makes him more human than monster?

JF: He is seeking to recreate a lost love, and he has this difficulty moving on. He loathes what he has become, but thinks he is trapped; and, to some extent, he is, because of this one mistake he makes as a young man in Martinique.

FM: And what is his most monstrous characteristic?

JF: Besides being a murderer? He has this thirst for vengeance and it overpowers his good sense.

FM: In what way do you anticipate watching Johnny Depp as Barnabas Collins attempt to reanimate the character you made indelible in our culture?

JF: I expect he is going to make the character his own, and that is as it should be. He is a very talented actor.

FM: What similarities to the dark and terrible side of Barnabas do you find in other roles you have played?

JF: I've mentioned some of them: Caliban, Richard. In the movie *SEIZURE*, which Oliver Stone directed, the character I played betrays people close to him, who trust and depend on him.

FM: What other classic horror figures or roles do you think you would have enjoyed playing and why?

JF: I don't know. I don't think of the roles as horror roles, although there is certainly evil in play. I suppose the monk in *Hunchback of Notre Dame*. I have played a number of wicked clergymen. When we were doing *DARK SHADOWS*, someone else got to play those classic roles: Mr. Hyde, the Wolfman, Frankenstein.

FM: *FAMOUS MONSTERS* magazine featured *DARK SHADOWS* four times on its cover when the show was running. What can you say to fans who loved the *DARK SHADOWS* series and are awaiting the new film with a mixture of enthusiasm and nerves?

JF: I'm grateful to you all and I'm looking forward to the new film. It will be different than the series. It has to be. And that's fine.

FM: What about *DARK SHADOWS* made 20 million kids run home from school?

JF: It was different than anything else that was on at that time. People engaged with the characters, cared what happened to them. Some of the storylines, some of the acting, the writing, when it came together, it was very good. And when there was a mistake or something didn't work, we just very quickly moved on.

The viewers, like the actors,



wanted to know what was going to happen next. The story could move very quickly and if you missed a week or two, it took a little while to figure out what was going on. When you did, you could find yourself in an entirely different time period, or in some band of parallel time.

FM: Johnny Depp and Tim Burton were fans of the show themselves as kids—what do you think they'll bring to *DARK SHADOWS* that will take it in a new direction?

JF: That's a question better addressed to them. It is more than 45 years later. So much has happened. They'll bring everything

Jonathan Frid during his FAMOUS MONSTERS interview.

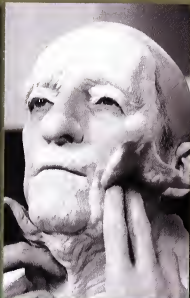
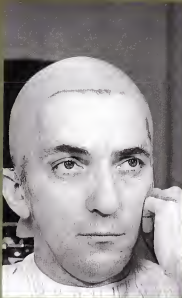


April 1967

Knock knock! Who's there? "Cousin Barnabas!" Barnabas Collins appears as "a cousin from England", embodied by the devastatingly compelling Jonathan Frid.

August 1967

DS goes color with an episode featuring Collingsport pub The Blue Whale. (Hint: do not, I repeat, DO NOT stand next to the window!)



The best of intentions: When an experiment goes terribly wrong Barnabas finds himself aged 200 years. Oscar-winning makeup wizard Dick Smith was brought in to handle Jonathan Frid's transformation.

they've done before to this new story—the characters, the plot line can't be the same, and shouldn't be.

FM. Kathryn Leigh Scott told me you had a great experience on the set in London, that you met Johnny Depp and that he said "none of us would be here without you." Tell us what advice you were able to offer to Johnny about the role.

JF. I would not have presumed to offer any advice. We were really there very briefly, for a cameo. It is Johnny Depp's movie, and Tim Burton's.

FM. What was it like interacting with the new cast alongside some of your former colleagues from the original series?

JF. It was good to get together with David Selby and Kathryn Leigh-Scott and Lara Parker. In recent years, I've only seen them at the DARK SHADOWS festivals, and then only briefly, because I tend to hole up on my own working on my own performances. I did do some scenes from MASS APPEAL with David at the last festival in New York, and I was pleased to have that opportunity. He was wonderful to work with.



Thanksgiving 1968

Chris Jennings comes to town under a full moon, as his werewolf crashes the party—and crashes through the front window of the Blue Whale bar. The werewolf claims a waitress as its victim!



LARA PARKER

PORTRAIT OF A WITCH

by Michael Culhane

FM caught up with actress and author Lara Parker, who played Angelique, the havoc-wreaking witch and THE femme fatale (FM-fatale!) of DARK SHADOWS. It's to Martinique-born Angelique that Lara goes for inspiration while writing her DARK SHADOWS novels, which extend the fantasy into new supernatural territory, starting with ANGELIQUE'S DESCENT, published in 1998. Introducing Lara's character to the gothic lit genre, the novels reveal a fresh take on über-anti-heroine Angelique Collins, who kicks off the original vampire curse storyline. One thing's for sure: Eva Green has her hands full bringing Angelique back to life in the upcoming DARK SHADOWS movie.

While Lara teased her current novel and her recent cameo in the new movie, our conversation focused on ANGELIQUE'S DESCENT, the origin story of this compelling witch we love to hate, or hate to love.

Famous Monsters. What are you working on now, Angelique-wise?

Lara Parker. I'm writing a new DARK SHADOWS novel, PORTRAIT OF A WEREWOLF.

FM. Is this werewolf a creature you—sorry, I mean Angelique—are responsible for cursing?

L.P. Don't blame me! Blame Magda. It's a gypsy curse!

FM. Like the one Maleva did to Larry Tiltbot in THE WOLFMAN?

L.P. But DARK SHADOWS took it further and found a cure for a werewolf, or at least a way to keep a transformation at bay, so to speak, for a while. Like in THE PICTURE OF DORIAN GRAY—if the portrait is old and ugly, he's fine. In DARK SHADOWS, Quentin (one of the prime members of Collins family, and prone to werewolf transformations) is like Dorian Gray with a few twists. Well, fans will remember that it's a portrait that prevents Quentin

from turning into a werewolf, and the portrait in this novel I'm writing has been lost. The last time we saw the portrait, the image was of the werewolf, which meant that Quentin was safe from transformation.

FM. Who's got the portrait now?

L.P. You'll have to read the book! Let's just say that right now Quentin's not so safe.

FM. Let's back up—how did you get into writing novels about Angelique, a character identified as your creation?

L.P. I had been writing screenplays for quite a while before the first novel, ANGELIQUE'S DESCENT. I studied screenwriting at UCLA, and nothing's as hard as that! Then I was approached by a book editor. She said, "We would like to publish a DARK SHADOWS novel about your character, Angelique, but we need you on it in order to sell it. So, if you would agree to work on it





1969

#1 daytime show! Huge ratings—biggest ever! Only thing at all comparable in today's broadcast reach would be AMERICAN IDOL, or the Super Bowl.





to any degree, we can offer you a re-writer or co-writer—whatever you need. People just have to believe that it's by Angelique."

FM. So, in essence, from your publisher: how about a GHOST-writer?
LP. Right! So as I started doing research, I got into it, I thought about her and telling her story, and once my mind was on Angelique... "I'm not going to let somebody else do this—NO WAY!"

FM. Once you started feeling possessive about her you were engaged.

LP. Yeah! I found at first I was quite intimidated by the great novels in the genre, but ultimately a gothic novel is full of passion and adjectives.

FM. Great title: "Passion and Adjectives!"

LP. I had never written a novel before, so it was sort of like "what you don't know can't hurt you." I didn't know if I was doing it right.

FM. Or wrong...

LP. ... so I decided to read every example of a gothic novel I could find, and suddenly I was aware of how difficult it must be.

FM. Which changes the way you read, doesn't it?

LP. Right! When you look at *FRANKENSTEIN* by Mary Shelley, not only the story but the writing is incredible. And I thought, "My God, I could never do this," but I'm trying to see how it's done. I went through all of them—you know, Bram Stoker, Edgar Allen Poe—the greats. Until I arrived at *Daphné Du Maurier*, and there I thought, "Well, now, maybe..."

"I'm not saying I could write *REBECCA*, but I understand that a little mystery, a little emotion... I can see the elements that went in to it.

Then I started looking at my storytelling formula, if you will, and began to imagine how it would work. Du Maurier blends mystery and romance, and THAT'S a story I can tell.

FM. You can tell it because it's YOUR relationship with Angelique. You created the character.

LP. Yes, she's mine. I know her. So I called the publisher and said, "Wait a minute! I don't want to write with someone else. This is my character. I've done so much research on her, and in writing this type of novel, I don't want my work to be interfered with."

The thing is, as a writer, you don't want someone else to take your character in a different direction. At this point I am starting to see the elements involved—and as a student in a graduate



Mirror, mirror on the wall, Angelique's the fairest of them all!

1969

DS composer Robert Cobert's "Quentin's Theme" reaches top 20 on the singles chart. Charles Randolph Greane had a #13 hit this year with his own recording of "Quentin's Theme". More melodies: Robert Cobert's soundtrack album featured spoken words from both Barnabas and Quentin. His Original Music from *Dark Shadows* familiar and eerie instrumentals hit #18 on the Billboard Top 200 chart—and today still charts as a Top 10 TV soundtrack!



HUNG AS A WITCH

200 years ago,
Angelique comes back
to Collinwood

Her return from the grave is just
the beginning of their lust

Night of Dark Shadows

Just another night of...

METRO-GOLDWYN-MAYER Presents A DAN CURTIS PRODUCTION 'NIGHT OF DARK SHADOWS'
Also Starring GRAWSON HALL, WAB JOAN KARLEN, MURPHY BARRETT, LARA P
Screenplay by SAM HALL. Story by SAM HALL & DAN CURTIS. Produced and Directed by DAN



writing program and a teacher of English literature and writing. I became more interested in the challenge of the novel as a means of continuing this character of Angelique.

Around this time, I took a trip with my mother, and we went to Nepal. We traveled to Nepal's capital, Katmandu, where there are Buddhists and Hindus, but also other ancient traditions that continue. I saw an example of a ritual that upset me; the experience made me think I might have a way to explain Angelique. Basically, we saw an eight-year-old girl put through a tortuous ordeal as a test to see if she could be a village spirit. It was very upsetting, but the idea was that if she survived the night, she would emerge as a guide.

FM: If she doesn't cry?

LP: If she shows no fear at all, then she is the one. How could that be? After all, she is just a little girl.

FM: So in Nepal, you see that even today, the mysteries you are thinking of exploring in terms of Angelique still exist in the 21st century world.

LP: Yes, exactly. Angelique, of course, came from Martinique as a young girl to America—and Martinique has its own history

of exotic mysticism and voodoo that traders encountered there. So since Angelique comes to the Collins family in 1795 from Martinique, I could create a background for her on the island that explains how she learned voodoo and those powers as a child.

FM: Those famous powers that, without which (witch?), we would not have DARK SHADOWS. No power, no curse, no vampire... but we're getting ahead of ourselves!

LP: ...so although she develops these powers,



c. 1970

Johnny Depp and Tim Burton become fans, separately, of DARK SHADOWS, binding them in destiny!



they were forced on her as a child. When the French colonists come and take a girl like Angelique, she hopes to leave that native world behind. She wants to have relationships on her own without using voodoo. So she becomes a servant to the Dupres family—French colonists exploiting sugar cane and dabbling in light magic, such as tarot.

FM: Almost getting into historical fiction.

L.P.: Yes, so now I'm thinking about Napoleon and the slave trade and all the other visitors that might have spread the stories on this island, and the strange practices the colonists encountered. A young native girl like Angelique would be torn between both cultures she was subjected to as a young girl. And then along comes attractive and free American Barnabas Collins!



FM: He represents not only love and romance, but a way out of Martinique. And now you have the inspiration to fill in a rich background for Angelique.

L.P.: I also have to get my story straight—I want to make sure that my plot lives in history.

FM: Even in fiction?

L.P.: Well, I want the reader to believe my story without being distracted by historical inconsistencies. You have to ground your story in something real, so that the reader or viewer will then believe in the fantasy.

About Angelique

She enters the story as a pretty witch fooling with light magic and transforms into an adult woman-scoring Fury, calling on darker powers to wreak some dangerous havoc. She seduces men to her advantage whenever need be, and when Barnabas manages a feat of turnabout, she becomes a vampire herself, replete with white nightgown and fangs, in true Hammer fashion. An FM-fatale for the ages, in many ways. Pick your poison. . .

If the proof of a good love affair is the test of time, Angelique and Barnabas's twisted tale is the best kind. It boomerangs back and forth from present to past to future, creating a kind of backdrop for the whole series. In more crass terms, whenever the Barnabas and Angelique storyline was airing, the ratings went up. The ever-inventive writers were instructed by show creator Dan Curtis to return to this tragic dueling-through-time supernatural couple and their jealous secrets when perhaps the overall story had a subplot that sagged, or whenever those rating numbers—that, like blood to the vampire, guaranteed its very survival—needed to be goosed. Without Angelique, it wouldn't have been nearly so freaky (kinky in that repressed, romantic, gothic sort of way), so bewitching, so wicked and yet so sexy.

With electrifying eyes, a patented evil laugh and a voice tinged with insouciant scorn, Angelique Bouchard Collins is the part-dominatrix, part-victim you love to hate, and her complexity makes DARK SHADOWS all that much more riveting.



1970

NEWSWEEK reporters dub a generation "Creepyboppers"; take after FM by featuring an article on DS and giving birth to the term.





DAVID SELBY

THE GHOST OF SHADOWS PAST

by Michael Culhane

FM spoke to David Selby, who starred in the original DARK SHADOWS TV series as Quentin Collins, playing Quentin first as a ghost, then as a werewolf, an amnesiac, and more. From his first appearance there was almost instant viewer excitement. In the early days of his character, Quentin was silent—but now he speaks! He talked to us about the phenomenon of the show, the innovation of the show's creator/producer Dan Curtis (who also helmed two DS movies in the early 1970s), the strength of the cast, and—of course—the new Tim Burton film for which he shot a cameo!

Famous Monsters. DARK SHADOWS broke ground in many ways. Those reading FM and new to the cultural sensation that was DARK SHADOWS may be curious how it inspired the 2012 version. What was the most innovative thing about it?

David Selby. At first when the series got in trouble or wasn't pulling in viewers, that's when Dan Curtis started to go for broke, and they brought in the vampire. That's when Barnabas came in, and they thought "Okay, we'll just go for it and this'll either work or it won't work." And it did work.

Then, when they started the idea of bringing a werewolf onto the show, it was the same thing. The audience was flat-lining a little, and they wanted it to grow. I just was fortunate to be in the right place at the right time. Dan liked the look I had—I had done a scene up in his office. They looked at me on camera, and then Quentin was born.

FM. For many readers, our generation is close to or the same as Tim Burton and Johnny Depp, as well as many fans who kept DARK SHADOWS alive over the intervening years between the network TV cancellation and new Warner Bros. film gestation.

DS. I can't wait. I'm all for it—I'm a big fan of both Tim Burton and Johnny Depp. I think with Johnny Depp it's that he never lost the kid. He's always had that pretend, you know? And of course PIRATES OF THE CARIBBEAN and all of that. I just thought that both of them would be great, Tim and Johnny. Years ago we had

mentioned to Dan Curtis that we thought they'd both be terrific to carry on with DARK SHADOWS. But then, Dan wanted to direct it himself, which is understandable. I can't wait to see it.

FM. Now, we know that you went with (consulting producer) Jim Pierson, Kathryn, Lara, and Jonathan to England to Pinewood Studios for Tim Burton's filming of DARK SHADOWS. Can you tell us about that?

DS. Yeah, it's an old studio. Historically, it's a wonderful facility, with the world's largest soundstage. And the sets for the new DARK SHADOWS movie? Oh, my God. Wonderful, wonderful.




FM. A cut above, perhaps, the budget that you saw every day?

DS. [laughs very hard] Juuuust a cut above. Not a whole lot, just a little. [laughs]

FM. What did it feel like to combine your original "fab four" with the new cast?

DS. We all started laughing over there. The four of us were in costume. I was sort of the Hugh Hefner guy, I had on a smoking jacket with an open collar and an ascot, and my hair combed back and sort of puffed up. I looked a little funny.



You know, in the movie, you don't who we are. We're just people who've been invited to a party. We went in, we said hello to everybody, and they shot the thing of us coming to a party. And



1970

Merch blitz—dolls, games, fangs, capes, rings!

Not to be left out—stuff to read! Books, comics, magazines like **TIGER BEAT** do monthly columns like "DS Diary" and interview Frid in his groovy 70's ascot and at-home clothes.



that was it. I was back on the plane to Vancouver to shoot a movie called **DECK THE HALLS**.

FM: What's the difference that you can feel working with Tim, in his directorial view versus that of Dan Curtis?

DS: I only know that if you look at Tim's past films, he will have a take on it. People like Tim and Johnny don't go into things lightly, so they've given a great deal of thought to it. Before they even probably committed to do it, they thought about it.

Then they both sat down, they talked about it, they had their own input, they looked at everything, and they read a lot. And I think that the idea of them going over there and paying a little homage to the series, and dedicated to Dan, I think that's very special.

FM: I do get that sense that they're thoughtful and maybe that's one of the treats that they have each in the other, that they can keep some of their work process personal or private between them.

DS: I think that's smart. And I like the idea of not over-hyping it, too. I just want the fans to have faith, you know? Let's enjoy this moment! If enough of us enjoy it, there will be some other moments because they'll make another one.



FM: We feel a sense almost of responsibility to pass this **DARK SHADOWS** storytelling forward, to share the fan. I guess they do, too.

DS: First of all, I just appreciate that they wanted to do it, that they wanted to pay homage to the series. How special is that, to be part of a show that's still there?

FM: It seems almost magical for television made in this daily format. Did you think the audience's affection for what you did with Quentin changed how the character was then written?

DS: Well, when they realized that people became curious about Quentin [after the character was first introduced as a ghost], then they realized "Oh, we have something with this silent thing, let's stretch it out." Because we were getting letters, you know, and then when Quentin started speaking, then the



letters started coming in more. And then [in the 1987 storyline] it got into this whole romantic thing, and I loved all of that—how he could dance with Nancy Berrett. Do you know I've only seen that scene once since then? But there was a scene where I danced to "I Want To Dance With You". It got so elaborate; they had us do those kinds of scenes, and didn't really have more time to do them.

And you know Dan was always a little impatient—sometimes a

1970

HOUSE OF DARK SHADOWS is released in September as a theatrical feature—the only soap ever made into a film, having a distinctly Hammer blood-and-miniskirta vibe that only comes from location shooting, film stock, and the hope of an adult audience. **HOOS** is shot up the Hudson River from New York City at historic Lyndhurst mansion with a storyline that recaps first two years of show—with violence.





lot—and when things messed up or camera shots went awry or people “went up” [forgot their lines], or had a technical problem here or there, he’d say, “doesn’t matter, keep going.” And you know, he was right, because that gave it even another kind of charm that no one will ever be able—I shouldn’t say never—but that no one can duplicate.

Because now they would be afraid, or they would cover it up. You know what I mean? All of those kinds of things that went wrong have a kind of charm about them, about the show! You would say, “Oh, my God, did you see that? Someone crossed in front of the camera!”

FM. It added to the feeling of “what just happened?” that kept you glued to your seat.

DS. Exactly! You couldn’t go back and stop it and say “Oh, let’s see it again.” It was gone! I think certain people—maybe a lot of them—took it as camp and put a sort of different experience on it.

FM. Whatever you bring to it, how sophisticated or maybe how cynical you are, it wasn’t played as camp, as far as I could tell.

DS. No, no! Oh never, never, never! I just know we didn’t do that. Our concern was, by God, getting through the show and playing it for all it’s worth. And half of it was running off of fear!

FM. It was more important to tell the story every day or we would not have been interested in the first place!

DS. Storytelling. That’s another thing that DARK SHADOWS was really good at: telling a story. And something else: DARK SHADOWS was so successful at creating its own world. I think that has something to say about why it’s hung around all these years. You can watch DARK SHADOWS today the same as then. There’s nothing to really date it today any more than it was dated then.

FM. Interestingly, they rarely look at a newspaper in DS.

DS. Exactly. I guess Kathryn Scott wore short skirts and things like that.

FM. We don’t mind—that anachronism is okay with us. [laughs]

DS. [laughs] Yeah, right. And we can see it going on today, just as DVD brought in a whole new generation of viewers. And children, both girls and boys—it just wanted to be accessible. In other words, you were going to be scared if you were very young, to a certain extent. But somehow you knew that this was the kind of scary thing *you could deal with*. It wasn’t SCREAM. [laughs]

The Collinwood Drawing Room throughout history (and into the future) by set designer Sy Thomasoff. Opposite: DS makeup maestro Vincent Locazio.



1970

“Interview with the vampire”-like storyline, featuring John Karlen as a writer penning the trials and tribulations of a vampire, clearly influences Anne Rice, who has openly admitted it.



FM. There's something, I guess, about being able to have *chosen* to be afraid that is important for kids.

DS. Yes! Now, why did it appeal to both boys and girls? And to men and women? It appealed to girls every bit as much as it appealed to boys. And they're always talking today, "Oh well, this is a teenage boys' show." I think Johnny Depp will bring in as many young girls as boys.

And grownups! Years ago, my wife worked at a place when we were doing DS that was very corporate in nature, but when DARK SHADOWS came on, a lot of the executives fled to the boardroom to watch it.

And then one time—this is the indication that a lot of visitors to that set were older—I got a call from Joanne Woodward. So I called her back and she said "Oh, hello David. It's nice to meet you. And David, I have to apologize; this call is not for me. It's for my mother. She wants to come to the set." [laughs]

So it did have a cross section of appeal—that was the beauty of it—and I think that's also true of Tim Burton films. We were in England doing this briefest of brief little cameos for the movie—you know, it's sort of like *Where's Waldo*. You'll have to look for me. [laughs] Johnny Depp had mentioned to me he came from Kentucky and that his mother had been born up the hollow, and I love that because that's how my mom was. We were born and my mother was born in a coal mining town in West Virginia up the hollow. I thought it's only fitting, two guys that came out of that part of the country and had dreams when they were kids and have basically never stopped.



Quentin Collins prepares for another journey through time.

FM. Who inspired you to start?

DS. I loved people like Errol Flynn, that whole genre of "save the damsel in distress." I loved the pirate films, I loved the cowboys and—this was way early on—Lash LaRue. [Note: He was so named for his skills with a bullwhip, rumored to have inspired Indiana Jones.] I watched all the Gene Autry things, they were very, very tame, and his horse Champion, and Roy Rogers and Trigger. I loved Gary Cooper and Robert Taylor in those days.

Then I fell in love, like all of us did, with Peter O'Toole in LAWRENCE OF ARABIA. And I thought, "My God, that's it! What a dashing actor!"

Acting, to me in those days, and still, was a kind of—well, I guess it was an escape—but it was going into another world, and it was your child-like desire to play, to make believe. And I loved that about it, and I still do.



April 1, 1971

Put on your black ring, black cape, and black armbands. DARK SHADOWS was canceled after episode #1225. Boo! April Not-Fooling Day is a bad one for a nation of Creepyboppers who tune in, disbelieving, to find real horror: MATCH GAME.



FM. So the sideburns—we didn't know you as an actor that had already played Lincoln before **DARK SHADOWS**—yet you reminded us a bit of Lincoln with those, the way Quentin was dressed, for 1897. DS. The costumes for Quentin—those were all made right there. The show in a way was, in some ways, tailor-made. Because—oh, my God—it was sheer pretend.

I started out in period costume with Quentin. Then, right along that time—what could be greater—I had the gramophone. Then you heard "Quentin's Theme" by Bob Cobert. That tune would come on. Then later they developed those larger-than-life postcard-sized "baseball" cards of Quentin. It was quite wonderful! I had my own baseball card and my own theme song. And you know, still today, I will be someplace and somebody will come up to me and start humming "Quentin's Theme," you know, "Shadows of the Night."

FM. Quentin haunting the children looks tame now. The idea of it on TV at first shocked, but seemed more familiar once we read **TURN OF THE SCREW**. Because of **DARK SHADOWS** we started watching silent films as well as reading classics to find out what your roots were; both leave some space for that kind of imagining. DS. Oh yes. And I loved Chaplin and all of that. I loved some of the early Bela Lugosi things with the eyes and the menacing. And Boris Karloff! I think sometimes Boris Karloff scared me more than anyone.

FM. What else do you think was innovative about **DARK SHADOWS**?

DS. They were very good at creating a kind of mystique, especially around Quentin, I felt, as a character, with Cobert's music, and



David Selby's Quentin Collins as a . . . zombie! Truly a man of many monsters.

the look, and the silence, and the gramophone. And also the special effects that we tried: the blue screen, the constant use of smoke around the edges. We used more smoke machine... [laughs] They got a lot of smoke out of those things.

FM. It was like a dream!

DS. Like a dream, I agree. And, also, I tell you, we had strong women on that show. Not just the actresses. **DARK SHADOWS** had not just the actresses who were strong, but the characters they played were strong. You look at Joan Bennett's character—she was tough; Angelique; all of those others, like Virginia Vestoff's character; all of those people.

FM. There's some of your appeal you were talking about for boys and girls.

DS. And they were treated as equals. In a way, Lara's Angelique anticipated—and so did Nancy Barrett's character Carolyn—all of these characters, Joan's character Judith—they anticipated Gloria Steinem. The female characters were strong characters. Survivors.

FM. "Go for broke and follow the audience." You identified that in your memoir of **DARK SHADOWS**

in the 1960s, **MY SHADOWED PAST**. What allowed you all to be so unique and make it up as it went along?

DS. Dan was cognizant of the audience. And he wasn't afraid to try things. And he'd run with it, you know, once he had a smell of the wind, or the smell of "Oh, this could work."

FM. You were doing it in real time—you couldn't do that with a movie. You couldn't extend a really good plot like 1897, re-block one episode's climax a little more tightly to open another one on the next day, change moods next week.

DS. This was storytelling almost on the go. This is, "Once upon a time..." and then, "Oh God, where are we going to go tomorrow?"



1971

NIGHT OF DARK SHADOWS—2nd theatrical film. After Frid took flight, it's back to the drawing, er, Ouija, er, writing, board. Shot in Spring of 1971 and told out of continuity with the series, the film stars David Selby as rich mansion owner Quentin Collins, bewitched by a ghost from another painting, Angelique. The sexy specter puts a serious damper on things with his honeymooning wife, the cutely confused Kate Jackson.

There was that kind of fluidity to the storytelling aspect of it. It was almost like your son or your daughter sits down and they say, "Tell me a story. Tell me a scary story." My granddaughter does that today. "Tell me a scary story."

That's what DARK SHADOWS was: Tell me a story. They didn't outline it six months ahead of time. [laughs]

FM. That's gutsy, that kind of on-the-go storytelling you're talking about. Do you see any similar risks taking place today in any media?

DS. You look at TV networks today and from one standpoint that kind of storytelling is gone, or is going. They are doing more food shows and reality shows, not the good old-fashioned storytelling. Plus, DARK SHADOWS had immediacy to it—you just knew that this couldn't be planned.

You'd go outside and the fans, when they started to gather, would be outside our studio and would start throwing things back to you from the show they'd just watched. And they would write you notes about it, you know. The interest was right there around you, and it crossed the country. The amount of mail that came in from everywhere showed that.

FM. I worked at DC Comics, trying to get them to do DARK SHADOWS comic books. The people who hired me happened to be ex-actors and saw that I wrote for Kathryn in the first *Almanac* about DS. They said to me, "You know what's remarkable about that show? They had actors on soaps in those days. Now they use models."

DS. [laughs] Well, we were actors. A lot of us went to the American Academy of Dramatic Arts [such as Kathryn Leigh Scott, Kate Jackson]. Jonathan had been Shakespearean-trained. Look at Humbert Allen Astredo [warlock Nicholas Blair]; look at Thayer David [Professor Stokes]; look at Grayson Hall [Julia Hoffman]. You don't see that today. Those were indelible characters they created.

It's so gratifying to see those

characters still entertaining people today. And they embody some bit of each actor. You can't look at Grayson's Magda and not see some bit of Grayson there; the same with Thayer, the same with Humbert, and Jimmy Storm [Gerard Stiles], Mitch Ryan [Burke Devlin], early on.

FM. Don, too, played a character suffering under the curse of the full moon, Chris Jennings. Alex Stevens played the actual werewolf for you both.

DS. That was the fun of it. I could duck down behind the couch and then our stunt man Alex would pop up.

FM. You could thrash around first.

DS. I got to thrash around the room, go into all kinds of contortions.

FM. You certainly were the best at pain of the entire series.

DS. [laughs] I appreciate that.

FM. I remember my brother and I used act out your transformation, thrash around the room, knocking things over.

DS. You'd have to get the *sounds* right, too, get into that guttural sound. It was almost like I was being strangled.

FM. Your son Jamison, years later, became a DS writer for the audio drama *Return to Collinwood*. Meeting him at Festivals, we're touched you named him Jamison [after DS character Jamison Collins], that you had said in one of Kathryn Leigh Scott's books of your son, "He's one of you."

DS. (quoting his own Foreword to her 1995 *DS Almanac*) "Take good care of him because he's one of you." And he is, still to this day.

FM. We really appreciate this. Thank you for making the time. I still can't believe that my to-do list today said "Telephone Quentin."

DS. "Telephone Quentin." And Quentin is still answering. 

Seems that newly-wedded wives just hate it when portrait-witches seduce their husbands. Go figure! Lara Parker has it in the bag for role as best bedwarmer, but Kate wins our heart.



KATHRYN LEIGH SCOTT

STORYTELLER WITH A SCREAM

by Michael Culhane

FM met with Kathryn Leigh Scott directly upon her return from Pinewood Studios in England to appear with Johnny Depp in Tim Burton's remake of DARK SHADOWS. She shared stories of the "Fab Four" meeting Tim Burton, Johnny Depp, Helena Bonham Carter, Michelle Pfeiffer, Bella Heathcote, and Eva Green—their modern counterparts—and more.



Famous Monsters. I understand you just got back from London...
Kathryn Leigh Scott. Yes, we were there a few weeks ago. Lara Parker and I.

FM. Doing what?

KLS. Appearing with Johnny Depp in the new DARK SHADOWS movie.

FM. The Fab Four! The original Barnabas, the original Angelique, the original Quentin and the original Josette/Maggie Evans.

KLS. That's right. And that's *all* we can say.

FM. Those characters are not necessarily who you were playing this time...?

KLS. No, not necessarily...

FM. "Not necessarily?" A very qualified answer. We like a little mystery and intrigue in DARK SHADOWS.

KLS. Well we had a lot of fun. It was really good fun. I wish that the other DARK SHADOWS actors could have been with us.

FM. How about your experience? What was a peak moment?

KLS. Well, the producer, Dick Zanuck, treated like us like royalty. He made us all feel welcome. So did Michelle Pfeiffer, and Tim. Imagine this huge soundstage and the whole production grinds to a halt when we show up—the crew, everything. It could have been intimidating, but it was wonderful.

FM. And Johnny Depp?

KLS. I will tell you that the thing that gave me the most pleasure

was to tell Johnny Depp how pleased we were, and how gratified we all were, that he had been saying so many wonderful things about Jonathan Frid.

FM. That's so great to hear!

KLS. Definitely among the highlights of the whole adventure. And to be able to tell Johnny how much we admire *his* characterization of Barnabas Collins. It is so generous, it is so kind and it is deeply appreciated by all of us, the original actors who created the roles.

FM. Had you met any of the people working on the new film before?

KLS. Well, I did 21 JUMP STREET many years ago with Johnny Depp, and I didn't even work with him, but when I walked in to the dressing room up in Vancouver, everybody said "oh, my God, Johnny Depp is such a big DARK SHADOWS fan. He wants to play Barnabas, someday."

FM. Even way back then?

KLS. That was what, 20-25 years ago? It was a match made in heaven. Without question. I can't imagine anybody else—other than Jonathan Frid—playing Barnabas Collins.

FM. How was Barnabas meeting Barnabas?

KLS. It was such a thrill to see Johnny's respect for Jonathan. To see Johnny Depp meet Jonathan Frid for the first time, and for Johnny to say to him, "None of us would be here without you." We just felt part of this wonderful company and that was extraordinary. Helena Bonham Carter telling us they had copies of the DVDs of DARK SHADOWS in their makeup room and would watch it every morning. They've been watching every one of the 1,225 episodes.



1973

Syndication of series begins. Hello, South America! It takes two more years for America to catch on and syndicate in 1975.

1983

The first DARK SHADOWS fan festival starts!







horror. Those are the elements that I think really bring people back. And the fact that we told allegorical universal stories that were very popular.



FM. In casting Jonathan Frid, what do you think Dan Curtis saw in him for Barnabas?

KLS. Dan Curtis obviously picked up on the fact that Jonathan Frid was a Shakespearean actor. There were certain things that Jonathan

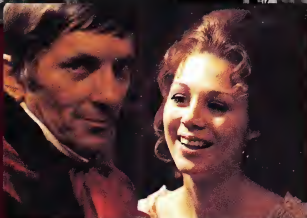
just plain refused to do. He did not want to be seen on camera climbing in and out of that coffin. He had all kinds of rules. And he didn't particularly like his fangs, either.

FM. Those, we *had* to see.

KLS. He didn't take it lightly, but neither did Barnabas. Jonathan absorbed that character, though, so totally; and he became the Barnabas that he created. He was the reluctant vampire. It is just a charming characterization.

"We're totally hooked," Helena told us.

What also really pleased me is that she said that on the corner of Tim's desk there were copies of my books [MY SCRAPBOOK MEMORIES, DS COMPANION, and DS ALMANACS], and a letter I had written. I was over the moon because it means that it's not



just an homage to the original show, it is so inclusive—and that doesn't happen very often when people are doing remakes of cult classics. I mean, you know, they are *fans*.

FM. And as fans, among millions, what do you think is the essential attraction of the story?

KLS. DARK SHADOWS started out as an old-fashioned bodice-ripper—a romance. A fantasy, really. And then of course Jonathan Frid came in with his wonderful portrayal of Barnabas Collins and became known as the reluctant vampire.

In other words, Barnabas was somebody that hated the very thing that made him exist as a vampire—and it was all because of the curse of the witch, a spurned witch. Jonathan created a wonderful characterization as the vampire. Still DARK SHADOWS was always, essentially, a romance. A classic romance, not so much



Kathryn Leigh Scott played no less than four characters on DS.



1989

VHS tapes—only soap opera ever sold on videotape, featuring ace photographer Ben Martin's stunning photographs and occasionally all-too-revealing plot descriptions. No spoilers, please!



FM. We have to remind ourselves how groundbreaking for daytime TV this was, not competing against **NIGHT GALLERY** but against **DAYS OF OUR LIVES**.

KLS. If you think about what was happening on the other soap operas at this time—they were just sort of domestic stories, you know, about divorce and who was sleeping with whom. When you think that we were doing things with costume drama, alternate realities, and all sorts of special effects, it's pretty amazing.

FM. Parallel time, period sets, all the supernatural effects. Not really the usual thing.

KLS. When you're a young actor straight out of acting school, to be given this opportunity to create four different roles to span these time periods, Josette Du Pres in the 1700's, Lady Kitty

FM. Angelique the maid and Josette Du Pres in those elaborate Sy Thomasoff sets. All that period furniture and that ornate bedroom that Barnabas keeps trying to recreate for Maggie to use to become Josette in black and white, we then get to see in color in 1995 with fabrics draped everywhere—and with Angelique the maid tainting her perfume and sticking pins into a doll while pretending to dress and organize her mistress. . .

KLS. And playing these two characters, Josette and her lady's maid Angelique, was really wonderful.

FM. That was just the beginning for you with the time travel, the costumes, your characters!

KLS. We indulged at first in a little faux French accent—we thought it was better, Lara and I, since they came to Collinwood by way of Martinique. Too much color there, maybe; they told us to cool it.

FM. After so many years—it has been now over forty-five since it began—how will it feel to see other actors get to play in these roles?

KLS. I think I'm going to enjoy it. I'll speak for myself and say that. I think that you're all going to be excited as well. But it is not as if they're being reverential. They are not. They are just making a darn good movie.

For all of them to include us—we weren't treated like antique bric-a-brac at all. We were really, really treated like actors. Like people that they respected, and they respect their work. So all that work and what we had done, 45 years ago.

FM. How were your counterparts—did you meet them?

KLS. Jonathan and Johnny, profile to profile. It did take our breath away. I met Bella Heathcote,

yes, Lara with Eva Green. But all of them. Helena Bonham-Carter as Julia, too, and she is enjoying it. And it was wonderful, because for three days, we felt part of this company. And that's just an extraordinary feeling!

Hampshire and Rachel Drummond in the 1800's, and Maggie Evans in the present time... Wardrobe alone was an incredible experience—Lara Parker and I ate it up. We just plain loved it.

1990

A revival of **DARK SHADOWS** as prime-time show goes into production, ordered by NBC during a TV writers' strike as a mid-season replacement and revving up creator Dan Curtis to recreate his own masterpiece.



The Donna & Marie Show

IT'S NOT JUST ABOUT ANGELIQUE

by Michael Culhane



*H*Heading toward the early 1970's "groovy" years on **DARK SHADOWS**, the show began to reflect a loosening of the tie, so to speak. Female vampires on TV really let their hair down—or in the case of Donna Wandrey (the vampire Roxanne), kept it so boyishly short she was almost not cast. Joined by co-cast member Marie Wallace (as Eve, a mad scientist-created woman), the pair compared notes about playing the shadow side of the female vamp, especially when most legendary vampire roles have gone to men.

FM listened in at the latest annual **DARK SHADOWS** Festival while Donna and Marie chewed on some DS clips of their most pointed moments (fang-wise) on the show...



Veteran actor Roger Davis and Marie in a quieter DS moment.



January 1991

Revival series airs. There have been a couple attempts to resurrect **DARK SHADOWS** on TV, and this was the one that actually aired, although on the same Friday everyone in America got home from work and ordered a 24-hour news channel to see the Gulf war.



[Watching a DS clip with Jonathan Frid as vampire Barnabas Collins coming in at Roxanne for the bite...]

Roxanne: Barnabas, don't ever say no! I am willing to! Love me, Barnabas!

Barnabas: Whatever the cost?

Roxanne: Yes, whatever the cost! I've always loved you, Barnabas, you know that.

Donna Wandrey. Barnabas struggled, he was a sad soul; yes, he struggled, that's why we all loved him. And he didn't want to hurt me, but what the heck—what an offer!

Famous Monsters. On the groundbreaking introduction of horror and bloodletting into soap opera timeslot....

Marie Wallace. Dark Shadows was highly unusual for a 4:00pm afternoon show. Let's face it: we were the beginners. We started it and now, of course, it's the most popular thing around, but back then that had to be really quite shocking, don't you think?

FM. Tiny drops of fake blood were enough back then to worry the censors, but not us viewers. We wanted MORE blood! BUT what we got every day on DARK SHADOWS was more than enough to keep us coming back for more...

DW. And actually very nervy for the time, and as things went on into 1970 there was a sort of hot, sexual component that was like "fade to black" [so the audience never saw it.] But as actors we didn't play it, so I think that's part of the reason those things worked on air. Like Marie [as Eve], oh, my gosh, Marie really got around!

MW. I threw myself into it!

DW. Discreetly, anyway. Well, we kept our clothes on!

FM. On their mutual ability to ace the "bad girl" roles—Donna, on acting in the play MURDERERS, for which she won the 2007 Connecticut Critics Circle Award, and Marie, who recently starred in an off-Broadway play, THE CHISELERS...

DW. It was great training in DARK SHADOWS to look innocent and be not so good—it always works if you do anything like that with a smile.

FM. Different from being a victim of Barnabas?

DW. Yes, I remember getting bitten a lot—and then the makeup I had to put on afterwards—to make me look paler and give me bite marks—took longer than the acting.



The boys didn't have all the fun. The girls often let their hair down. . . and their fangs! Look out fellas, these ladies bite!

1992

Sci Fi Channel begins broadcasting DS for nearly a decade, slowly opening the coffin and unleashing Barnabas on new generations.



LADIES OF THE SHADOWS:

FM talks with Alexandra Moltke, Sharon Smyth, Kathleen Cody, and fondly remembers the wonderful Joan Bennett

BY DAVID-ELIJAH NAHMOD

As the opening scene of the first episode begins, an elegant older woman stands in the front window of an old mansion. She is a striking figure, dressed in a floor length, black, diaphanous gown. Equally dark emeralds dangle from her ears. There is no question that this powerful, almost vampiric-looking figure is the Queen of the Castle. She is Elizabeth Collins Stoddard, matriarch of the wealthy Collins family. The house is called Collinwood, and has stood on a cliff overlooking the sea for over a century. Its forty odd rooms house many secrets. Ghosts, vampires, witches and werewolves have walked its halls.

The Great House of Collinwood was the centerpiece of **DARK SHADOWS**, a new and very different daytime drama that began its now-legendary five year run on ABC TV on Monday, June 27th, 1966.

When creator/producer Dan Curtis cast Joan Bennett (1910-1990) as Elizabeth Collins Stoddard, he scored quite a coup. From 1929, when she was 19 years old, until about 1950, when she played Elizabeth Taylor's mother in **FATHER OF THE BRIDE**, Bennett was an A-list movie star. She was the first major Hollywood star to agree to appear in a daytime drama.

Joan Bennett's film career peaked during the 1940s, when she made four films for the great director Fritz Lang. Many have said that the most memorable of her films with Lang was the film noir classic **SCARLET STREET** (1945). At age thirty-five, Bennett was sensational, and very sexy, as Kitty, a bad girl who used men, destroying their lives and tossing them aside without remorse.

On January 4th, 1946, the New York State



Censor Board banned the film. The Board had the power to ban films that were "obscene, indecent, immoral, inhuman, sacrilegious" or films whose exhibition "would tend to corrupt morals or incite to crime." Strong words indeed, and it was Joan Bennett's daring and groundbreaking performance that gave the film its power.



2004

A WB remake had a lot going for it—including Barnabas-to-be Alec Newman and an enthusiastic cast including Martin Donovan and Matt Czuchry, who played Willie Loomis and was thrilled to have the blessing of original Willie, Emmy-winner John Karlen. Future voice of Nemo and **WEEDS** star Alexander Gould nails the pre-teen angst of David Collins. But writing, directing, and producing issues could not be

There's no question that Joan Bennett brought a strong screen presence to **DARK SHADOWS**. When we first gazed upon her standing in that window, we were looking at royalty, and she knew it.

Nearly 18 months into the series' run, *Dark Shadows* went where no soap opera had gone before. The show had already stunned soap audiences with a collection of ghosts, followed by the introduction of Barnabas Collins (Jonathan Frid), daytime TV's first bona fide, blood-sucking vampire. Now, viewers joined Collinwood governess Victoria Winters (Alexandra Moltke) on a journey to the distant past to learn how Barnabas had become one of the undead.

In the year 1795, Joan Bennett took to the screen as Naomi Collins, mother to the vampire. She gave an extraordinary series of performances over the course of this story arc's 100 or so episodes. Naomi was a lonely alcoholic who barely got along with her husband. She had no life to speak of, living along the isolated Maine coastline as she did. As the Shadow of the Vampire falls across Collinwood, Naomi watches her children, and indeed almost

ended, Bennett went into semi-retirement. But one more horrific appearance awaited her. In 1977, she accepted the relatively small role of Madame Blanc, head of both a dance academy and a coven of witches, in Italian horrormeister Dario Argento's masterpiece **SUSPIRIA**. The film, a worldwide box office success and still a cult favorite, was Joan Bennett's final theatrical film. In 1985 she cited health reasons for declining to appear in Ron Howard's classic sci-fi film **COCOON**. She lived five more years, appearing at several *Dark Shadows* fan events in a wheelchair. She passed away on December 7th, 1990.

One of the many secrets harbored by Elizabeth Collins Stoddard was her curious decision to hire Victoria Winters as Governess to young David Collins, as well as a companion for herself. Victoria was a stranger to the Collins family. She grew up in an orphanage in New York City, and had no knowledge of her parentage. She came to Collinwood looking for a personal history she never found. Instead, the two and a half years she spends at Collinwood thrust her into a nightmare netherworld of ghosts, vampires, and witches, during which time she makes a terrifying journey back to the 18th century.

Victoria Winters was played by a young actress who was then known as Alexandra Moltke. Now an award winning documentary filmmaker who bills herself as Alexandra M. Isles, Moltke recalls her long ago tenure on **DARK SHADOWS** in the first-ever interview she has granted to a monster magazine.

"An agent sent me to the audition. I remember co-producer Bob Costello more than (series creator/executive producer) Dan Curtis, but Dan deserves the full credit for the idea and execution. It must have been he who cast me as Vicki. I think



her entire family, die one by one. In one particularly heartbreaking yet eerie scene, she stands in the family crypt, calling out to her dead children. Unknown to her, her son Barnabas stands alive, yet dead, in the secret room on the other side of the wall. It's a scene worthy of Mario Bava or James Whale.

More than twenty years after **SCARLET STREET**, Joan Bennett hadn't lost her powers as a performer.

Joan Bennett remained with *Dark Shadows* until its final episode in 1971. The year before, she had returned to the big screen for **HOUSE OF DARK SHADOWS**, MGM's wildly successful theatrical film, which featured most of the TV cast. After the series



surmounted, and the unaired pilot is one of the hardest things to track down.



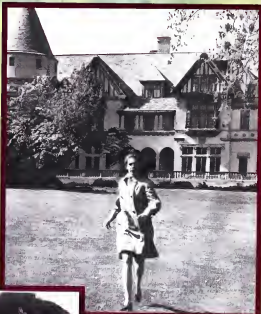


I auditioned several times. Joan Bennett was around, and she thought I was her daughter. I don't know if that had anything to do with my getting the part, but in my vague memories, I got the part through several auditions.

"Most of my scenes were in Collinwood, and because so many of our scenes were together, close friendships developed with Joan, Nancy Barrett (Carolyn Stoddard), and Louis Edmonds (Roger Collins), and those friendships continued after I left the show. Thayer David and I became friends during the two weeks that his character, Matthew, locked me in the attic."

And how did she feel when the show went from JANE EYRE to DRACULA?

"What I liked about DARK SHADOWS was that it was so imaginative. The other soaps were provincial, and any female character that tried to be different invariably came to a bad end. The only problem with the Dracula aspect was that setting up the special effects cut down on the rehearsal time. If we looked



nervous, it generally wasn't because of the plot, and for those of us who were too nearsighted to read the teleprompter, there was genuine terror!

"Victoria was a frustrating character," Moltke continues. "I can't say that I ever got to like her! She kept making the same mistakes over and over again! She was always wandering off into the West Wing in the middle of the night saying 'what can this mean?'. Nasty things would happen to her, and she would never learn from these mistakes."

"I never felt like I was the star of the series. There was so many actors who were more professional than me. Joan was a movie star; she was the centerpiece to me. There were people on the show who had a

lot more experience than I did, so I had to catch up! Other actors knew how to grab a character and make a character, and I kind of stumbled along!"

In 1968, about halfway through the show's five year run, Alexandra Moltke abruptly left DARK SHADOWS. She was



2011

DS reaches its 45th anniversary in June, and a new film goes into production at London's Pinewood Studios.



replaced by two different actresses, neither of whom were accepted by viewers, and so Victoria was sent back to the 18th century for all time.

"During the run, I got married and eventually left because I was pregnant," Moltke explains. "Towards the end of my pregnancy, when I was at home, I'd stretch out in the afternoons and watch DARK SHADOWS, but the time travel plots got so complicated that I couldn't figure out what was going on!"

After Dark Shadows, Moltke acted in live theater, but eventually stopped altogether. "Being a good mother seemed much more important," she says. But years later, she resurfaced. As Alexandra M. Isles, she launched her successful career as a filmmaker.

"After working for several years as a curator at the Museum of Television and Radio in New York, I became very interested in the relationship between the McCarthy-era Red Scare and the history of African Americans in television. I took a class on proposal writing for a documentary on the subject and was lucky enough to get a grant from the National Endowment for the Humanities, so I struck out on my own and have been making films since 1992."

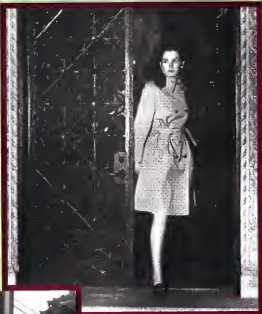
The film she speaks of is titled SCANDALIZE MY NAME. Narrated by two-time Oscar winner Morgan Freeman, it documents the disturbing history of how Senator Mc Carthy's witch-hunt affected Black performers during the 1950s.

Alexandra is also eager to talk about her latest work which, among other showings, was screened at the annual Dark Shadows Festival in New York City on August 19th, 2011. "My newest film is HIDDEN TREASURES: STORIES FROM A GREAT MUSEUM. It's about the staff at the Metropolitan Museum in New York who restore, guard, handle and teach about the works of art there. Many of the stories are about the power and magic of art—and there is even a ghost!"

Alexandra M. Isles' films about the Holocaust can be purchased through the US Holocaust Memorial Museum's online bookstore.

It's hard to imagine what living in a house as haunted as Collinwood might do to a child. Yet over the course of the series' five year run, a number of children called the old mansion home.

When we first meet Sarah Collins, she is a lost soul. Sarah is the long-dead ghost of Barnabas Collins' nine year old sister. She comes back looking for her family. She knows she has a purpose: to warn the 20th century Collins family about the evil right under their noses. But Sarah doesn't seem to know she's dead. Her sweetness and loneliness could break your heart.



Now, in her first ever chat with a monster magazine, housewife and mom Sharon Smyth recalls the time she spent as Sarah, the ghostly little girl who was forever lost in the DARK SHADOWS.

"I started modeling for print ads and catalogs at the ripe old age of six," Smyth says. "Next were the voiceovers and television commercials. I would go on auditions where hundreds of little girls were trying their hardest to be exactly what was desired for that particular role. I certainly seemed to have the 'All American Look' at that time: braids, freckles, and full of smiles."

Prior to DARK SHADOWS, Smyth played young Suzie Carter on the long running soap opera SEARCH FOR TOMORROW. "I had a great time doing that show," Smyth said. "My

mom, however, was a nervous wreck, worrying about me messing up. But it went fine!"

Next came her most famous role. "My memories of DARK SHADOWS are those of a nine year old. I was well aware of the fact that we were portraying vampires, witches, and ghosts. Hard-



not to be, with coffins, mausoleums and cemeteries all around. It was great! Pretend everything! Rubber cobwebs, stairs that went nowhere, and Styrofoam headstones."

The show's popularity began to escalate during Smyth's run on it. "My friends at home in Philadelphia talked about it, but I thought that was because of my being on it. I don't remember seeing crowds at the studio or anything. I guess my mom shielded me from that."

The young actress got along quite well with her much older co-stars. "They were, without exception, very accepting and welcoming of me. They treated me with encouragement and humor. The atmosphere always struck me as 'work hard, play hard'. Of course, my idea of playing and theirs was a little different!"

By age 13, Sharon Smyth's acting career was over, though largely by her choice. "I was no longer cooperative or interested. I wanted to be 'normal.' Not traveling back and forth to New York, just hanging out in Philly with my friends. I was never comfortable being singled out as 'that girl.' I tried my hand at acting again at around 25 years old. On stage this time, in community theater. I loved the camaraderie of it. But after having my children, there just weren't enough hours in the day."

Like many of her former co-stars, Smyth is thrilled about the upcoming DARK SHADOWS movie. "I am so looking forward to seeing it. I really believe that it is the result of the enthusiasm and commitments of the original DARK SHADOWS fans. Through Facebook, I have had the opportunity to connect with some of these fans like never before. We have shared thoughts and memories as well as personal observations in our daily lives!"

Towards the end of DARK SHADOWS' run, another young lady appeared at Collinwood. When we first see Kathleen Cody, she is a ghost during a story arc set twenty-five years in the future. When the scriptwriters returned to the then present year of 1970, we saw Cody as a very much alive Hallie Stokes, orphaned niece to a family friend. She and young David Collins are soon possessed by an evil spirit from the mid-19th century. A complex plot, which included a journey back to the year 1840, ensued. In 1840, Cody was seen as Hallie's ancestor Carrie. She remained with DARK SHADOWS almost to the end.

Now, Cody recalls a career that included feature films for the Walt Disney Company, and many other television roles.

Acting, Cody tells us, was a family affair. "I was born on October 30th, 1954, of Irish descent parents, in The Bronx. I have two older sisters, Carol Rupp and Patricia Gibson, and a younger brother, Michael Cody." All of her siblings did modeling and TV commercials. "It was a little extra money for the growing family. My brother Michael played the role of Jimmy McGuire on AS THE WORLD TURNS. So as kids we were all pretty active in modeling and performing."

For young Kathleen, it began at the tender age of six months. "It was a baby food commercial for Gerber, I think. I continued



to work steadily as a child fashion model and appeared in many television commercials. My favorite was the one I got to do with Louis Armstrong. It was a toy commercial and we got to sing and dance with him as he carried his trumpet. Mr. Armstrong gave me two of his famous handkerchiefs that he had written on. I still have them both."

Daytime TV was a big part of Cody's television career. "I started doing soaps when I was 11 years old in regular running parts. My first soap was EDGE OF NIGHT, then AS THE WORLD TURNS. Then came four months on SECRET STORM. And then lastly, my seven months on DARK SHADOWS."

"I knew nothing about the show or what the title of it was," Cody recalls. "I had never seen it. I received this two or three page script that didn't make much sense to me, but Dan Curtis talked to me about it and told me what he was looking for as I acted out the script. The next day my agent called to say I had gotten the role! All I knew was that it was about a strange old family that lived in an old haunted house where strange things happened."

She soon found herself among several very familiar faces. Three years prior, Cody had played Betty Parris on the David Susskind-produced TV version of THE CRUCIBLE. Thayer David, who played her uncle on DARK SHADOWS, was in that production, as were DARK SHADOWS cast members Clarice Blackburn and Dana Ekar.

Cody has particularly fond memories of another cast-mate, future CHARLIE'S ANGELS star Kate Jackson. "David Henesy and I would always barge in on Kate in her dressing room whenever we had a small break. She was like a big sister to us, one that would let us sneak a cigarette in her room! Kate tolerated us with so much patience—she was a sweetheart!"

David Henesy, her teenaged leading man, was someone she felt a close bond with. "When I came onboard DARK SHADOWS, David took it upon himself to be my guide, and boy, did I need one! Dark Shadows was made up of multiple storylines about which nothing was 'normal'. Everything was paranormal, we



May 11, 2012

You haven't seen it yet. Neither have we. After years of spooky speculation, it's on! An enigmatic cinematic pair keeps their remake mostly under wraps; we like it that way with Burton and Depp, who have earned our trust. We eagerly await the results...

were using cutting edge technologies of the day that were not quite perfected and boldly putting ourselves out there on a daily basis. He was an excellent actor to work with and work off of. We rehearsed constantly together—if it weren't for David being there with me, I can honestly say I would literally have been lost. I was sorry that I didn't get to say goodbye to him when the show was over. I hope his life has been wonderful. I'm sure it has been."

Cody also has fond memories of Joan Bennett. "Wonderful! Awe inspiring! I love black and white movies from the 1940s, so I was very aware of who she was and the honor of working with her. She was very much a 'movie star'. She carried herself beautifully and always dressed beautifully. And she was lovely to work with."

Of all our beautiful Ladies, only the late Joan Bennett and Kathleen Cody were still on *DARK SHADOWS* as the series ended. FM asked Cody if she had any insight into why such a wildly popular show ended so abruptly.

"I wish I could help you there, but I really don't know," she replied. "It still seemed incredibly popular to me. The fans were still there, although maybe dwindling off a bit. Maybe the storyline got too complex. I know that I was very sad when it was over. I really enjoyed performing on *DARK SHADOWS*, and I missed it when it ended."

FM would like to extend our thanks to Alexandra Molke, Sharon Smyth, and Kathleen Cody for taking the time to talk to us.



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TIM BURTON STEPS INTO THE SHADOWS

by Justin Beal



Tim Burton's 13th birthday fell on a weekday in 1970—a Tuesday, to be precise. After trudging through another uninspiring school day, the young artist sprinted to his Burbank, California home, plating himself in front of the television. A quick Dr. Frankenstein-inspired twist of a knob brought the box to electric life, fading in to reveal the chiseled face of a ghost named Gerard Stiles forcing a terrified David Collins backwards across a room. Burton grinned from ear to ear as he navigated the following thirty minutes of his favorite television show, *DARK SHADOWS*, which, unbeknownst to him at the time, was helping cement a foundation on which he would one day build a bizarre cinematic empire.

"I was in the generation that ran home to watch *DARK SHADOWS*, which might be why I was such a lousy student," the director laughs of his afternoon preoccupation with Collinwood Manor and its inhabitants. "There was nothing like it on television." Nothing, indeed. Werewolves, vampires, graveyards, and haunted mansions were hardly the stuff of naptime filler for stay-at-home moms, but these genre staples were the lifeblood of ABC's surprise hit soap, not to mention core imagination vitamins for dreamy-eyed aspiring filmmaker Burton. "Vampires in the afternoon? Who would have thought?" he considers.

In reality, the show's appeal did have a relatively short first run as far as soap operas go, disappearing from airwaves in the spring of 1971 after five years of daily weekday production. "I was quite sad when it went off the air," laments Burton, admitting, "but some of the plots were getting kind of funny by then."



Hell hath no fury like a woman scorned!
Johnny Depp's Barnabas and Eva Green's
Angelique square off.





Forty-two years, over thirty films, and one Academy Award nomination later, Burton is resurrecting **DARK SHADOWS**, reintroducing the long-dormant property to the world with a new take on the tale. The key, he shares, is to tap into what made the original series so special.

"It was just one of those beautiful things where there was a weird, unexpected chemistry that clicked. Sometimes accidents are the most powerful, and that was a case of an accident working," the one-time Disney artist admits. "There was a weird energy to it. We tried to keep the spirit of that. I tried to find people I felt could get into it, and try to capture that weird vibe."

Burton set about gathering a familiar tribe around writer Seth Grahame-Smith's (**ABRAHAM LINCOLN: VAMPIRE HUNTER**) screenplay, bringing some notable regulars along for the trip. Michelle Pfeiffer (**BATMAN RETURNS**) is playing Elizabeth Collins Stoddard, Helena Bonham Carter (**SWEENEY TODD**) takes a turn as Dr. Julia Hoffman, and Johnny Depp (you name it) is bringing cursed vampire Barnabas Collins back to the silver screen. Jonny Lee Miller, Chloe Moretz, Gulliver McGrath, Alice Cooper, and Jackie Earle Haley also star. Danny Elfman is returning to Burton territory to handle the score.

The story begins with young Barnabas traversing the seas to America, trying to escape the curse that plagues his family. Twenty years later, Collins sits above the town of Collinsport, Maine, the wealthy master of Collinwood Manor, but makes the fatal mistake of breaking the heart of Angelique Bouchard (Eva Green), a witch who dooms the playboy to eternal life as a vampire, before burying him alive.

Two hundred years later, Barnabas's resting place is disturbed,



and he emerges into the world of 1972. The hesitant bloodsucker makes his way back to Collinwood Manor in search of answers and finds the remnants of his family a dysfunctional lot, necessitating Matriarch Elizabeth Collins Stoddard to hire Dr. Julia Hoffman as a live-in psychiatrist to assist with the myriad of issues. Barnabas is swept into the fray, forced to deal with the perfect storm of the modern world, a troubled family, and his own struggle with craving blood.

Family dynamic is important to get right, shares Burton. "I always saw DARK SHADOWS as more of a weird family story, which was what intrigued me. It just happened to have a very strong supernatural element to it. It felt like it could be any family. There is a tendency inside the family to create your own private hell. I tried to base it in real feelings, less supernatural."

Less supernatural means light on effects, a stark contrast to recent CG-heavy Burton fare like ALICE IN WONDERLAND and CHARLIE AND THE CHOCOLATE FACTORY. "Obviously we are dealing with effects, but it was important to me not to get too effects-heavy, so it remains with the characters. For us it was about keeping it as human and personal as possible. Every effect we do is to make it not seem like an effect."

Like Burton, Depp, who also produced, saw the project as a fantasy opportunity, having long dreamed about one day playing Barnabas (a role originally made famous by Jonathan Frid). "One of the reasons Johnny wanted to do it was that he was a fan as well," shares Burton of his frequent leading man. "He was really into DARK SHADOWS, and has been talking about it for some time. He was definitely pushing for it."

Burton is quick to credit Depp with finding the subtle nuances in Barnabas that really bring the melancholy character to life. "I think [Barnabas] is definitely a reluctant vampire. He needs to eat like everyone else on occasion, but there is a certain kind of selflessness, his sort of theatricality. The way he spoke and was kind of a weird poet, out of place and out of time, with a certain sadness about him. With the way Johnny looks at people with a certain intensity, there is a power. In any portrayal, when you are inspired by something, you don't just do something all new. He brought some of the original Barnabas traits, and was inspired by that gravity, intensity, and that piercing gaze."

As for the look of the signature vamp, the director was careful not to stray too far from the source material, while bringing an important physical quality to the fore. "We tried different things, but ended up figuring out why we liked it and did a nod to Jonathan Frid's Barnabas. With the hands, because of the sensitive nature of the character, I like the idea of the fingers being elongated and more tactile. There's something poetic about that that fits into who Barnabas is."

As for the time lapse as opposed to time travel storyline, Burton referenced his youth, explaining, "The



Barnabas makes a "point".



Michelle Pfeiffer's Elizabeth seems none-too-happy at the return of the former Collins patriarch.





show did time travel a bit too much, to be honest. In this story, it is obviously the modern time. That goes back to my childhood, and a time where everyone looked kind of strange to me. The idea of Barnabas being in 1972, a modern era for him, where everything seemed strange and weird at the same time, seemed right to explore. It goes back to when the series ended, too. These characters seem to fit better in that era to me."

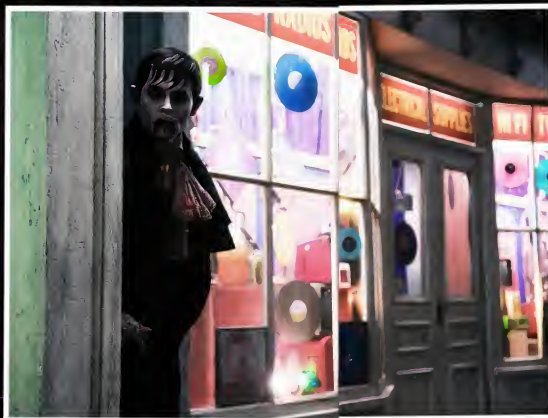
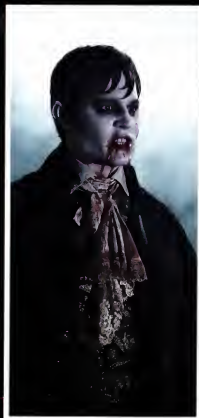
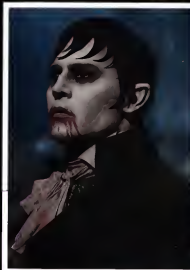
In the television show, viewers tended to favor either vampire Barnabas or werewolf Quentin Collins, played by David Selby; yet the lycanthrope is nowhere to be found in Burton's Collinsport. "Because it was a show that went on for so long, and everybody has their favorite characters or stories or whatever, we are bound to piss off somebody. There are lots of different storylines to go off of. It wasn't a big intellectual choice. There are only so many characters you can deal with. Maybe next time."

While Selby's fan favorite character didn't make it into this take on *DARK SHADOWS*, the actor does make an appearance in the film, along with Frid, Lara Parker, and Kathryn Leigh Scott. "They were kind enough to bless the set one day," smiles Burton of having his childhood heroes present during production. "It was a nice moment."

As for any concerns about pleasing the massive *DARK SHADOWS* fanbase, the director shrugs, "I've always had the ability to make anything seem kind of cheesy. I hope we don't upset too many people." ☺

DARK SHADOWS stalks its way into theaters on May 11th.





HOW DRACULA LOST HIS BITE ON THE CHANGING PERCEPTION OF VAMPIRES IN CINEMA

by Holly Interlandi

It's hardly an Aesop's fable, but one has to wonder about a moral to the story of why the concept of vampirism, these days, tends to incite more groans than shudders. Dracula and his kin have become the monster equivalent of cafeteria meatloaf: "Oh god, not again." One tends to blame the TWILIGHT phenomenon for giving us the wussy vamps. But the truth is that the vampire was being de-monstered and romanticized long before Edward Cullen stepped into the sunlight and sparkled.

Ultimately, vampires have seen more interpretations than any other monster, ranging from eyeless beasts (PRIEST) to sexy outcasts (THE LOST BOYS). Dracula turns into a bat. Pulp demons are scared of garlic. Daywalkers don't even fear the sun, while bar vamps resemble reptiles and half-breeds stave off hunger with mysterious medicines. The word "vampire" is barely enough to contain all of these incarnations. So when, exactly, did vampires acquire enough similarities to incite boredom rather than terror?

Perhaps it's been a rather unfortunate side effect of the "romantic" vampire ideal—something relatively unheard of before fare such as DARK SHADOWS paired the supernatural with interpersonal drama. (Star Kathryn Leigh Scott even referred to the show as "essentially a romance.") Soap operas have long been vehicles of angst plot twists and love affairs. Bring a vampire into one and it was only a matter of time before lust object and fearful creature became one and the same.

The contrast between modern vampire elegance and classic terror is never more evident than when watching NOSFERATU,

F.W. Murnau's original silent classic about a demonic bloodsucker from a lonely castle. This antagonist moves awkwardly, not seductively. Despite the death that follows him everywhere, Nosferatu is never shown actually feeding on anything, or even seducing it. Even the silence required of this vampire makes him seem like less of a person.

Lack of speech is a potent way to exorcise something from our normal range of emotions.

These early vampire films are also full of religious imagery: churches, people making the sign of the cross, crucifixes drawn on doors to represent (or ward off) death by vampire. In NOSFERATU, words such as "daemonic nightmare" and "unholy creature" are used freely and often to describe the Nosferatu himself. Many humans are bitten—most notably the main character, Hutter—

but none actually become vampires due to a bite.

One human does fall under Nosferatu's "spell," but this seems to be a singular

phenomenon. In this instance, human beings are perhaps not even capable of shouldering the great evil displayed by Nosferatu. There is nothing remotely human about him.

As vampires have become more and more secular and less about demons and hellfire, they have lost an element of that monstrous threat. Fans will notice that through the films of the 1960s, vampires were often associated with their weaknesses: garlic, holy water, and so on. You'd think that a weakness would connote vulnerability, but demonic associations with such creatures have always allowed for unspeakable evil and inexplicable malevolence. It was only post-DARK SHADOWS that vampires came to be associated with their strengths: immortality (enviable!), sex appeal ("mmm, Barnabas Collins"), the ability to exist on blood alone (red wine, anyone?).

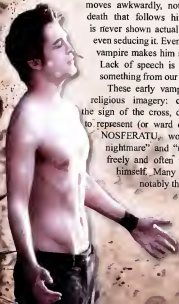
One could argue that vampires have always been seductive in one way or another. Dracula himself, however, has always been an inherently sexless figure (with the exception of the 1992 movie adaptation—although monster kids must remember that this was made countless decades after the dark beast's cinematic heyday in Hammer). Even in Christopher Lee's classic incarnation of the supreme vampire Dracula in DRACULA: PRINCE OF DARKNESS, he commands a stately figure, but when a newly-changed victim attempts to embrace him post-transformation, he throws her aside in rage at his new victims' escape and sets off. Seduction? Not so much.

These Hammer films also ensured that Dracula still be defined by what makes him a demon. The main characters take refuge in a monastery and find their strength primarily through a crucifix necklace and the safety of daylight: "He can be exposed to direct rays of the sun. Running water will drown him. The cross will burn him."

Despite all the drawbacks, Dracula obviously enjoys his existence a great deal. The tragic hero would not come into play until Barnabas Collins swept his way through DARK SHADOWS and, in a story evidently influenced by Barnabas, Anne Rice's original 1976 novel INTERVIEW WITH THE VAMPIRE.

In Rice's then-revolutionary tale, she introduces vampire characters who slog through existence like anyone else, immortal but ultimately ignorant of higher powers, concerned much more with solving their own predicaments than condemning anyone. The film adaptation, as well, completely ignores all preconceptions of religion affecting vampires, as when Louis (the quintessential tragic vampire) whines, "You've condemned me to Hell!" Lestat, quite content with what he is, simply answers, "I don't know any Hell." In the same story, Lestat actually *chides* Louis for feeding on rats and other lowly animals, as if such an act is base and repulsive—"barbaric"—and should be contrary to his nature as a vampire. (It's hard to imagine Nosferatu ever having a problem with being considered barbaric.)

But Louis and Lestat still sleep in coffins. They are still



vulnerable to the rays of the sun. They still refer to themselves as monsters and not fit to associate with human beings. The same cannot be said for vampire characters to follow.

With every attempt to step away from the Dracula myth, vampires have taken one more step to the inevitable position they take in Stephenie Meyer's much-loathed (by monster fans, at least) TWILIGHT saga, in which a high school girl, Bella, falls in love with the mysterious vampire Edward. But what about Edward is monstrous? It seems that these Edwardian vampires have retained the enviable characteristics—immortality, beauty, the seduction of being “bitten”—and rejected anything that might make them undesirable, such as turning into bats or sleeping in coffins. Even classic visuals have been left behind: Nosferatu has two exceptionally long teeth that are on display in the 1922 film regardless of whether or not he is feeding, but over the years, vampire fangs have become less and less visible, from the transitory phase of being bared only when threatened to TWILIGHT's apparent lack of fangs altogether.

One could argue that the vamps in Meyer's Twilight Saga do retain some supernatural abilities, such as strength and speed. But without the undesirable and thus fearful characteristics of the classic legend, these vampires are no longer associated with classic fears, and therefore completely nonthreatening. Many vampire characters are now all but identified by their mysterious sexual allure and slightly “dangerous” reputation, thus annihilating any association with horror and becoming more akin to the bodice-ripping bad boy on the cover of a romance novel.

Ironically, the new romantic vampire has given rise to rebellious films and stories that, in a reactionary effort, have “redefined”

vampires as bloodsucking parasites once more, such as the intense and terrifying 30 DAYS OF NIGHT: It's very telling that the creator of the original 30 DAYS OF NIGHT comic, Steve Niles, admits to writing the story because he “hated vampires”. One can only guess what he means: that the popular conception of vampires, the lust objects and boyfriends and tragic heroes, were no longer scary enough to inspire him. So in reaction to this newly romantic vampire ideal, Niles chose to return to the most basic representation of monsterdom and create vampires only interested in blood and destruction.

The creatures in 30 DAYS barely speak beyond inhuman screaming. Their bloodlust is matched only by their total disregard for human suffering. They are monsters, through and through, without a trace of emotion or empathy. (Amazingly enough, the closing moments of the film are more romantic and emotional than any hackneyed vampire “romance”, proving that the softening of a monster is not necessary to bring real pathos.)

In many modern stories, however, the Dracula myth remains diluted. Fare such as TRUE BLOOD and THE VAMPIRE DIARIES seems to be the norm. Inspired immortals walk in Dracula's footsteps. The near-human love interest construct has led inevitably to boredom... to a vague, uninspired stereotype more similar to a high school flame than anything horrible. And high school is, perhaps, for most of us, a hell that rests a little too close to home.



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BETTER THE HAMMER...

SIMON OAKES ON BRINGING HORROR'S
STORIED STUDIO BACK FROM THE BRINK

BY JUSTIN BEAHM



"I believe the most rational mind can play tricks in the dark," says Darcy (Ciaran Hinds) in *THE WOMAN IN BLACK*, Hammer's smash hit film currently sweeping the planet. That theory is the core of the legendary British studio's philosophy, and it is paying off. Big time. As of this writing, *THE WOMAN IN BLACK* has amassed \$75mil worldwide, claiming the biggest opening in the history of the storied studio, as well as wearing the crown as the highest grossing U.K. horror film in the last twenty years. Hammer is making a comeback in a major way, doing so with the kind of material that both pays homage to its lineage, and satisfies the appetites of contemporary audiences.

Hammer's re-birth began in 2007, when producer Simon Oakes banded together with

like-minded investors and purchased the brand in what amounted to a fire sale. At that time, it had been 35 years since a film had been released under the Hammer banner, and the intervening decades had seen the name, and its catalog, resold, resold, and neglected. Oakes and company decided the time was right to return the British staple to its rightful status as an innovator in cinematic chills.

"I am a movie lover first and foremost, and was attracted to what Hammer represented," shares Oakes. "Unlike previous owners, we weren't going to just sit on the legacy. We were going to honor it, make it available, and make new movies."

Presiding over a gasping production house is a mammoth undertaking, requiring a special kind of passion, not just in fan circles, but rare in corporate board rooms. Not an issue for the lifelong fan of English horror's premiere studio.

"I grew up watching Hammer, and not much of it was off limits," he admits. "The movies were all X-rated, but that's not how they were at the time. They were in the local TV. They had a certain rating, with the same kind of censorship as the old black and white movies."

Hammer's re-birth began in 2007, when producer Simon Oakes banded together with





also a great reparatory group of actors with Christopher Lee and Peter Cushing. You got familiar with them, because it was not like an old-fashioned studio in those days, with actors reprising roles through different movies. You felt a connection with Hammer as a studio.

The new Hammer knocked the rust off with several notable efforts in LET ME IN (2010) and WAKE WOOD (2011), along with quiet thriller THE RESIDENT (also 2011). Despite the critical and relative commercial success of their first three efforts, the fresh and eager studio worked hard to find their first unique project. They found exactly that in Jane Goldman's screenplay adaptation of Susan Hill's novel THE WOMAN IN BLACK.

"We were searching for the poster child for what Hammer could and should be," relates Oakes. "We were waiting to find the right material, as though you would have ticked all the boxes, and

THE WOMAN IN BLACK was that. It had a gothic quality to it that we all loved, it is quite spare, and all about imagining what might happen if you were in the position of the main character."

It wasn't just the source material that drew Oakes to what would become the second screen adaptation of the classic book (the first being director Herbert Wise's 1989 television movie of the same name). Jane Goldman is a genre lover, very intelligent about horror, and could really bring out the things Susan Hill suggests in her book. There was something in the alchemy of having these two people working together, and of course, [director] James Watson had a real understanding. The best horror films build characters that people are about. If you don't care what happens to them, then you are not engaged in their journey.

Add in an exploratory post-HARRY POTTER Daniel Radcliffe as lead Arthur Kipps, and you've got a blockbuster on your hands. "The record-breaking success of THE WOMAN IN BLACK is an important achievement that affirms the re-birth of Hammer," smiles Oakes, who isn't about to rest on his laurels. "We are continuing to develop exciting and intelligent genre films such as THE QUIET ONES and GASELIGHT, both of which will shoot in the U.K. this year."

The studio also recently launched a new publishing imprint through Random House, with eight books already under its belt. On March 27th of this year, the imprint will release its first original titles with THE GREAT COAT by Helen Dunmore, and COLDOBROOK by Tim Lebbon. Plans are also in place for new novelizations of classic Hammer films.

In addition to putting aforementioned two films and publishing wing into motion, Hammer has initiated a massive restoration project, dusting off and remastering dozens of key titles from one of genre cinema's most treasured catalogs. "There are over 100 movies in the library, but we have what we call the 30 classics. What we set

about doing was putting together a restoration project where we get together with all the studios, Sony, Fox, Warner Brothers, StudioCanal, who had part ownership in these films, and bring them all on board."

The slate of titles undergoing restoration includes DRACULA, PRINCE OF DARKNESS, THE RUPITILE, PLAGUE OF THE ZOMBIES, THE DEVIL RIDES OUT, RASPUTIN, THE MAD MONK, and THE MUMMY'S SHROUD.

The catalyst was two things," Oakes shares. "One was when the British Film Institute restored the original DRACULA to great acclaim. People couldn't believe the quality of the film. The other was when the British Film Institute restored the original DRACULA to great acclaim. People couldn't believe the quality of the film. The other was when the British Film Institute restored the original DRACULA to great acclaim. People couldn't believe the quality of the film."

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Heidi Hinzman on her father's request to be cremated:

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All this and more, featuring another cover by master of the giant monsters: Bob Eggleton.

FAMOUS MONSTERS WHAT IF?

A LOOK AT PROJECTS THAT COULD HAVE BEEN BUT MAY NEVER BE...

RETURN TO THE PLANET OF THE APES

by Nick Ekum

There were several versions of a sequel to PLANET OF THE APES (1968). In 1988, Adam Rifkin (CHILLERAMA) was brought on to write and direct an alternate sequel to the first film that disregarded the originals. It was set years after the original, with one of Charlton Heston's descendants leading a rebellion during a Roman period of the ape empire. After creative differences with Fox, Peter Jackson pitched an idea of the apes going through a Renaissance and hiding a half-human-half ape from gorilla soldiers. Fox executives were not interested in the series at the time and moved on.

In 1993, producers brought on Oliver Stone as executive producer and co-writer for a new APES film. It was not based on the original book or film, but was a new take on the franchise. Stone told Entertainment Weekly, "It has the discovery of cryogenically frozen Vedic Apes who hold the secret numeric codes to the Bible that foretold the end of civilizations. It deals with past versus the future. My concept is that there's a code inscribed in the Bible that predicts all historical events. The apes were there at the beginning and figured it all out." The film was set in the near future, when a new disease is killing humans. A scientist named Will Robinson discovers that the virus was created during the stone age. Will travels through time to when early humans were at war with highly evolved apes. The scientist finds a girl named Aiv, whom he believes is the next step in evolution. Will ensures her survival and the survival of the human race. Arnold Schwarzenegger (TERMINATOR) was hired as Will Robinson, and Philip Noyce (DEAD CALM) was brought on to direct. But the studio thought the script was too dark and wanted something more family friendly. Fox fired screenwriter Terry Hayes (MAD MAX 2 & 3), and Noyce left with him.

In 1995, Chris Columbus (HOME ALONE) was brought on to direct, with Sam Hamm (BATMAN) to write. This script involved an Ape-piloted spaceship crashing in New York and spreading a deadly virus. In search of a cure, scientists take the spaceship back to the ape's planet to find it is ruled by apes with human slaves. Once they find the antidote, the scientists return to earth to find that the Statue of Liberty has its face chiseled like an ape, and Earth is now ruled by apes. Fox did not approve the script. A sequel was then offered to James Cameron, Michael Bay, Peter Jackson, the Hughes Brothers—all of them turned it down. In 1999, William Broyles Jr. (APOLLO 13) wrote a script that caught the eye of Tim Burton, who wanted to do a re-imagining of the original. Tim Burton's PLANET OF THE APES was released in 2001, while a prequel/reboot entitled RISE OF THE PLANET OF THE APES was released in 2011, with a sequel currently in development and expected to hit theaters in 2013.



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